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TRANSVISION VAMP

Will Wendy James be the face of '89?

BON JOVI
kick off in Dublin

COCKROACHES
"don't let us be misunderstood"

NOISEWORKS
"Touch" analysed

MANDY SMITH
pg.7 , not pg.3

JOHN CLEESE
how to be a middle-aged sex symbol

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who you calling wimps?

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AUSTRALIAN EXCLUSIVE

BON JOVI LIFT-OFF!

Stu Coleman journeys to Dublin to witness Bon Jovi kick-off their world tour and previews the show they will bring to Australia within the next few months . . .

Bon Jovi are not into satanic messages or sympathy for the devil type songs, so it was pretty uncanny that they kick off their world tour with two shows in Dublin at a time when the city was caught in the midst of Halloween.

Dublin people take Halloween very seriously indeed. They give themselves a holiday and, at night time, the streets are full of people dressed up as witches, merlins and other assorted weirdos with painted green faces, wielding fireworks and sparklers. In short, Dublin puts on a carnival.

But the kids that amassed outside the 8,000-capacity Royal Dublin Stadium for the band's two consecutive shows were a different cup of shamrock altogether.

Like most Bon Jovi audiences around the world, the Dublin crowd was exhuberant and good natured. They were not unkind to the support act. They did not embark on any kamakazi violent brawls or even throw-up in the toilets. The boys were in T-shirts, drinking beer and holding up symbolic clenched fists. The girls were smiling, hairbrushed, wholesome and quite suburban, flicking their lighters and bouncing around in their chairs.

Backstage was the usual blend of hysteria and calm. Blonde groupies with white boots and high leather skirts looked for any kind of attention, and got none. David Bryan was winding up the harassed looking roadies, Richie Sambora was playing gracious host to a couple of wide-eyed fans who'd won a competition run by a radio station to meet them. God knows

where Jon Bon Jovi was. Somebody told me he was in a room of his own, warming up his voice.

I wasn't looking for Jon, I was looking for the free beer. There was none there so, what the hell, I wandered out and soaked in the rising air of excitement in the huge hall.

Within ten minutes it was smoking. The dramatic intro-music roaring out of the speakers was virtually drowned out as, around me, 8,000 Irish voices screamed en masse. The band whipped into "Lay Your Hands On Me" off *New Jersey*, and already the crowd was up on its feet; girls leaped on boyfriends' shoulders for a better look or just plain danced on the seats.

Smoke bombs exploded as Jon ran onto the stage, in black pants, black T-shirt with a large white skull painted on it, black leather jacket, white/black striped shoes and a blue guitar with the legend *Bon Jovi — New Jersey* painted on it.

This was arena rock at its best, Jon running from one side of the stage to the other, catching bouquets, shaking hands, exhorting everybody to raise their hands. In one way it was showbiz, in the other it was tremendous fun.

DIFFERENT

This was a much different show to the one they brought to Australia 18 months ago.

Most of the numbers were from *New Jersey* — aside from "Lay Your Hands On Me", they also brought to life "Homebound Train", "Born To Be My Baby", "I'll Be There For You" (during which Jon gets to do his high flying wire act), "Blood On Blood", "99 In The Shade" and "Bad Medicine".

The only ones to survive from the last tour were, of course, the hits "You Give Love A Bad Name", "Livin' On A Prayer" and "Wanted Dead Or Alive", with a shabby "Runaway", "Let It Rock" and the stage stopper "Wild In The Street", which allowed Jon to both blow some great mouth-harp and tease the crowd. The last time I saw him do the song in America, he got so wound up in the song's fast attack that he actually leaped into the crowd, which of course quickly mobbed him and had the confused, panicking security guys leaping in after him!

To me, one of the most delightful things about the show was that there was still nothing jaded about Jon. When the crowd roared back answers to his stage patter or when he got them to sing along to "You Give Love A Bad Name", he didn't stand there with hands cockily on hips, thinking to himself 'well, I *deserve* this', the way David Lee Roth or Vince Neil would.

Instead, he genuinely looked shocked, would exchange looks with the rest of the band and burst out laughing.

The first night saw them dragged back for no less than three encores. The first show also saw a special medley of some of their best "rock songs of all time" selections, including Thin Lizzy's "Boys Are Back In Town", the Rolling Stones' "Street Fighting Man", AC/DC's "Long Way To The Top" and Little Richard's "Long Tall Sally", among others.

But on the second night the medley was dropped and instead they pulled out a special guest. It was none other than Joe Elliott from Def Leppard, who, of course, now lives in Dublin and had just returned home from a mammoth US tour for a long rest, but couldn't resist the temptation to get up and have a blow with his friends.

They ran through a complete version of "The Boys Are Back In Town". The crowd went crazy, more so than you'd imagine because Thin Lizzy hailed from Dublin and are still considered super-gods around here, and the ghost of Phil Lynott is said to walk around the clubs trying to oadge a free cig and a beer.

It was something uncanny about seeing Joe up there with Bon Jovi. It's no secret that Bon Jovi are heavily influenced by Def Leppard. Without one there wound't have been the other as we know it.

After the first show, Jon was crumpled up on a sofa at one end of the dressing rooms. He looked absolutely exhausted. Just an hour ago he'd been leaping and running around the huge stadium with energy to spare, now he laughingly complained that he just wanted to go back to his hotel and sleep.

In every way Jon Bon Jovi's the sort of nice guy who made it to platinum status, when very few nice guys make it there.

When you tour, do you get the chance to see much of the city you're in? Have you had time to walk around Dublin, for instance?

"No, because everything basically revolves around the show, and particularly in Dublin, the first two shows had to be sorted out. Usually you're doing a lot of press and stuff. If we get to a place like London or Paris, we try to get in some shopping.

Is it a frustrating feeling — these cities have a long history, lots of stories of romance and adventure, and you're missing out on them.

"I don't go to these places as a tourist, I go there to work, so you just have to understand. I'm not one for sight-seeing anyway, never was. I mean, I lived in Jersey all my life but I never got to see the Statue Of Liberty until a year or two ago. Other things excite me. Going down to the Jersey beach and walking around in the sand excites me more than going to see the Statue Of Liberty or something."

Is that necessarily why you called the LP *New Jersey*, as a kind of tribute?

"No, it's more to do with an attitude. I'm not trying to raise the flag for New Jersey. I'm just telling people 'I'm this way 'cos I'm from New Jersey'. I'm not trying to say that New Jersey is better than any other town. The feeling I want to get across is that . . . I want a kid in Sydney or London or, uh, Rome to say

'hey, he's from New Jersey but I'm from Sydney and this town's given me the attitude I'll carry with me until the day I die and therefore I really dig Sydney and it's part of me'.

"You can go anywhere in the world but you can get on with somebody from New Jersey straight away. It's the same thing for somebody from any other city."

Is there any reason why you kick off the show with "Lay Your Hands On Me"?

"You bet! It's to me the song that sums up Bon Jovi today. After all the madness, we still wanna reach out and touch people. We don't think we have a *right* to go back and play Australia, we're still very grateful for the opportunity. We're still an accessible band, we still spend a lot of time with our fans, and we don't walk around with our heads in the clouds."

I believe you once turned down an offer to be a presenter at the Grammys.

"Couldn't see the reason for getting into a tuxedo! I'm not into the glamour of this business, and it'd have been very uncomfortable. I didn't even watch the Grammys on the TV, I was out lying on the beach in New Jersey."

Very reminiscent of the sentiments on "99 In The Shade".

"Oh yeah, I've got great memories of being a kid getting a sun tan on the New Jersey beach, trying to get laid, eating bad hot dogs, y'know . . . The funny thing is, it's such a personal view. A kid stopped me at the airport and said 'hey, I visited New Jersey after I heard that song and it ain't nothing like it' and I said 'yeah, that's 'cos I'm singing about the place the way *I* remembered it'."

A lot of the songs on the new LP are about the need to have close friends, to be one's self, don't you ever think they'll come across as corny?

"I hope they don't. The songs are basically inviting our fans to open up our diaries and read what we're feeling at a partiular point of time. God, they're not meant to be corny. Something like 'Living In Sin' wrenhed my very soul when I wrote it, it's so very personal, it's almost like a confession about the emotions I'm feeling."

Groop re-group

Australian Sixties band The Groop are reforming for dates during December — as tipped in *Juke*.

One of the last winners of Hoadley's Battle Of The Bands, The Groop had Number One singles in Australia with three songs: "Woman You're Breaking Me", "Such A Lovely Way" and "Sorry".

The band will feature all five original members — Max Rosi, Peter Bruce, Don Mudie, Richard Wright and original singer Peter McKeddie, along with the singer who replaced McKeddie in the band, Ronnie Charles.

Dates have yet to be announced, but promoters say the band will debut in Melbourne, playing "major rooms".

• Ron Charles

Howard solo LP dates . . .

After a three year break from the public eye, ex-Goanna frontman Shane Howard has re-emerged with a solo LP and a new band.

The album, entitled *Back To The Track*, is released on December 5, coinciding with a national tour.

The tour will feature a new band, which will include ex-Goanna member (and sister) Marcia Howard and brother Damien Howard, along with the rhythm section from Melbourne band The Astros — Greg Pedley and Peter German. Additional guitar will be provided by Simon Corphy.

Howard says he's attempted to make the album "evocative and accessible":

"The songs are about real people and real situations that I've tried to relate simply and honestly, with the listeners' enjoyment in mind."

The album was written over a period of two years, as Howard spent his post-Goanna spare time travelling the "true country", absorbing influences, writing songs and playing a diversity of solo, band and guest performances. It was recorded at sing Sing studios in Melbourne.

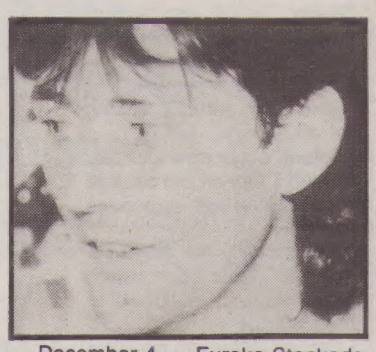
Howard's tour kicks-off at the Theatre Royal, Castlemaine on December 1 and winds-up at the Tamworth Music Festival on January 29.

The first week or so's dates are listed below. For further dates, watch the *Juke* gig-guide . . .

December 1 — Theatre Royal, Castlemaine

December 2 — Ferntree Gully Hotel, Melbourne

December 3 — The Exchange (Postoffice Hotel), Coburg



December 4 — Eureka Stockade Festival, Ballarat

December 7 — Warilla Bowling Club, Wollongong

December 8 — Manly Hotel, Sydney

December 9, 10 — The Brink, Hilton Hotel, Sydney

December 11 — General Bourke Hotel, Parramatta

BARBED WIRES

Edited by CHRISTIE ELIEZER

A couple of blasts from-the-past turned up for the opening of the Shout Rock Cafe in Melbourne, (l-r) Gary Young and Wayne Duncan (Daddy Cool), Bev Harrell, Jim Keays, Margaret Quan (Marcie & The Cookies), Tony Healy (Kommotion, Uptight, Happening '70), Tony Worsley and Peter Doyle (Virgil Bros, New Seekers). Believe it or not, your mum and dad used to frug and watusi these groovies (maaan). (Pic by Matthew Deller)

Michael Hutchence rang up Melbourne club Checkpoint Charlie's all time individual drink bill — with a tab of $2300. The Big H kept ordering bottles of Louis Roederer Cristal 1982 champagne — worth $193 per bottle.

In other Melbourne club noos, **John Farnham** opens The Ivy (corner of Russell and flinders) on December 22 while **Crashland** will be the featured guests for the second birthday of **10,000 Seats** (formerly the Lauren Street Warehouse) on December 3. Also appearing will be **Turbulent Deadbeat Trio, Lead Leg, Big Salsa Danceband, Latin Town, Sod Club Immortal** and **Davros & The Crippled Sons of Athenia,** as well as Indonesian performers, films, performers etc.

● Sting awaits in the backstage area at his Adelaide show waiting to go on. (Pic by Matthew Deller)

• **I Just Called To Say Ah Love Yah: Stevie Wonder** can't work out whether to marry his New York girlfriend **Lencola Syllivan** or his LA connection **Carmen Efferson** . . . so he's asked them both! Both ladies have been given diamond engagement rings and not overly impressed to discover the existence of the other.

• Channel 10 look like starting a Sunday evening rock and roll show, and have asked *Neighbours* cutie-pie **Craig McLachlan** to be its host.

• So what do you do when your last few records have flushed down the dumper, and you're about to start your new world tour? You go for controversy, which is what faded has-been **Simon "Bunty" Le Bon** of Drone Drone tried.

He went onstage in New York wearing an "acid" T-shirt, screeched "f... the queen" and rambled on about politics before starting the show. The Americans, who thought the Smiley T-shirt was a ten-year old shirt, yawned at these sub-**Sex Pistols** antics, tolerated the music and walked off without asking for an encore.

• **Poison's** tour now looks as though it's been put back to May, to fit in with Japanese dates.

• **Terence Trent D'Arby's** next LP, due out within three months, is tipped to be a double set.

• *Barbed Wires* ran into **Doc Neeson** as he was busy moving into a new flat, with a beautiful view of Sydney Harbour.

Give us some hot poop, we squawked, getting tired just watching the man heave the piano up the stairs.

"Didja know we're no longer going to be called **Angel City** overseas — just **The Angels,** as in Australia. Oi, put that lamp down."

The Angels, currently on their own tour, are also appearing on the **Guns'n' Roses/Kings Of The Sun** bill in Sydney.

Straight after they finish their set, Doc and the lads leap into their cars and drive 1½ hous away to Newcastle, where they'll turn up at the club within seconds of showtime for their own show!

• In America, **INXS'** *Kick* has sold more than 3.5 million copies, yielding four Top 10 singles — "Need You Tonight" (which got to No. 1) "Devil Inside" which stopped at No. 2, "New Sensation" to No. 3 and "Never Tear Us Apart" which peaked at No. 7.

In the UK, "Need You Tonight" crashed into the charts at No. 18 (when it was released here a year before, it only climbed to as high as No. 58). This is their first Top 20 hit there although Kick has been in the charts for a year and sold 400,000 copies in that country. Other British chart positions by the Sydneysiders have been "New Sensation" (reached No. 25) "Devil Inside" (No. 47) and "Never Tear Us Apart".

• **Is David Lee Roth** planning to leave America to settle in Europe for some time? After their current world tour finishes, Roth intends to put the band on ice. He wants to go to Europe because he can pursue his mountain climbing activities, and also work on a movie.

• **Don't getteth mad, getteth even.** That's actually the 11th Commandment but got missed out because **Moses** ran out of stone.

However the inimitable **Ozzy Osbourne** has certainly learned it. You'll remember disgraced American tele-evangelist **Jimmy Swaggart** who attacked heavy metal and wanted Ozzy locked up for being public enemy No. 1. Ozzy's next single "Miracle Man" is written about the good reverend, whose halo slipped down his head to become a ring around his collar. Not only that, but in the video, Ozzy wears a Swaggart lookalike mask and stands in church surrounded by a group of pigs!

• **Escape Club** might be hugerama in the States where their "Wild Wild West" went to No. 1. But at home in England, the single took ages to get airplay.

In fact, faced with this enormous wave of indifference, one of them opened his big yap in an interview and promised that if the record was ever a hit in the mother country, they'd all go down to the centre of Leeds city, get into the window of the huge Burtons department store and drop their pants.

Now the record's finally breaking through, and climbing the charts. Escape Club are half wanting it to be a hit, and half hoping it won't be (remember, it's winter over there right now, and mooning is another way to freeze the proverbials!)

• **Cameo's Larry Blackmon** is producing an album for screen star **Eddie Murphy.** Hmmm, another big head indulging himself?

Blackmon comes to the rescue.

"He's singing, it's music. It's maybe what you would call soul music. It's not just him fooling around; it sounds better than a lot of artists I've heard out here. Eddie will have to be reckoned with as a competitive artist in the recording industry."

• **Mark Moore** was thinking of called **S-Express'** new LP *Abba's 20 Golden Greats* but got talked out of it in case the Swedish bankheads sued.

Incidentally, the rumour is that **Abba** are reforming for an album and a series of shows in Europe.

• Gaspo, they'll let anybody get a driver's licence! The latest is **Greedy Smith** who, at the tender age of 30, has been finally allowed to drive. In his younger days he had suffered concussion when hit on the head by a school pal and doctors recommended he not drive. His tale of woe was even turned into a song on the **Mentals'** second LP.

• Thousands of British **Dr. Who** fans are furious that comedian **Dudley Moore** won the lead role in the new $27 million film to be made of the good doc, from hopefuls **Donald Sutherland** and **John Cleese.** A spokesperson of the Dr Who Appreciation Society grumbled they were afraid that Moore would turn the role into a comedy.

• Add **Rolling Stone Ron Wood** to the list of British celebs who're winning libel suits against the UK scandal sheets. While the **Queen** got $212,590 (paid to four charities) and **Koo Stark** over $½ million, just how much Woody got is undisclosed. But the London *Sun* was forced to admit that its story — headlined *My Bed And Bath With Rolling Stone Ronnie* — about an alleged fling with a young fan called **Katy White** was completely made up.

• The new **Reels** album of Oz cover versions *Neighbors* (note: no 'u') comes with a list of the comments of the covers made by those who originally recorded the songs which fell victim, umm, lucky to be given the Reels interpretation. All except for **Jimmy Barnes.**

According to **Dave Mason,** they sent Barnes three lots of tapes to get a comment but got no response.

Anyway, when The Reels played in Albury recently, the entire Barnes band came to check them out after their own show, and Mason asked Barnes what he thought of their renditions of "Working Class Man" and "Forever Now".

Barnes didn't miss a beat. "Well, Dave, it's certainly *different.*"

The Reels' plans to launch their LP with a sausage sizzle for the media at an open air venue in Sydney literally drowned when the heavens opened and washed the 'iz' out of the sizzle. Rather than see 5000 sausages go to waste, they loaded them up and with good friend **Greedy Smith,** took them to the Sydney City Mission (who feed the homeless and hungry in the Kings Cross area), personally cooked and served the needy.

• Australian video maker **Alex Price (Crowded House, Fleetwood Mac)** has made a new high-tech TV ad for the 2MMM/3MMM radio chain — costing $700,000.

• When they're on the road, **Deacon Blue** play a version of the Russian roulette from the *Deer Hunter* movie. It's a rather dumb game where "men" test how "tough" they are by putting a bullet into a six-cartridge gun. Each of the idiots playing puts the gun to his head and pulls the trigger. Because there's only one bullet, the gun will go click! (empty) five times, and ka-boom the sixth. The only problem is you don't know when that bullet will fire.

Deacon Blue's game is a bit different. It's called *Beer Hunter,* where they play with six full cans of beer. One of the cans has been shaken a lot. The one who opens the "unlucky" can of course gets sprayed all over.

Incidentally, their new single "Real Gone Kid" was inspired by their favorite female performer, **Maria McKee,** formerly with **Lone Justice.**

• New drummer for Sydney's **Box The Jesuit** is **Stuart Olsen.**

• Just as soon as they finish their legal battle with ex(?) label Rampant, Melbourne's **Not Drowning Waving** will put out an LP recorded during their three month stay in New Guinea.

• **The Riptides** hold their very last reunion of all time (maybe!) this Saturday (December 3) at the Dee Why Hotel in Sydney, with the **Celibate Rifles** supporting.

• After his world tour (most of which was spent cancelling out dates) **George Michael** is resting his tired designer beard with a holiday at Hayman Island, with champagne and caviar specially flown in. The holiday will cost him $500,000.

Meantime, **George Harrison** is adamant that after spending millions building a house there on the Oz resort, he'll never live there because too many people know where it is.

• When **Tracy Chapman** was 11, her parents had to put down her pet dog because they couldn't afford to keep it any longer.

• The first copy of **Daryl Braithwaite's** new LP was sent to the Bulla Shire Council in Victoria. Why? Because in the days when he slipped out of pop, he was working as a $200-a-week road digger for them, and Daryl wanted to thank them.

• Will **Robert Palmer** be opening the Sydney Hard Rock Cafe?

• **Midnight Oil's** *Diesel & Dust* sitting at No. 1 in France, certified triple platinum in Canada and a million sales in the States.

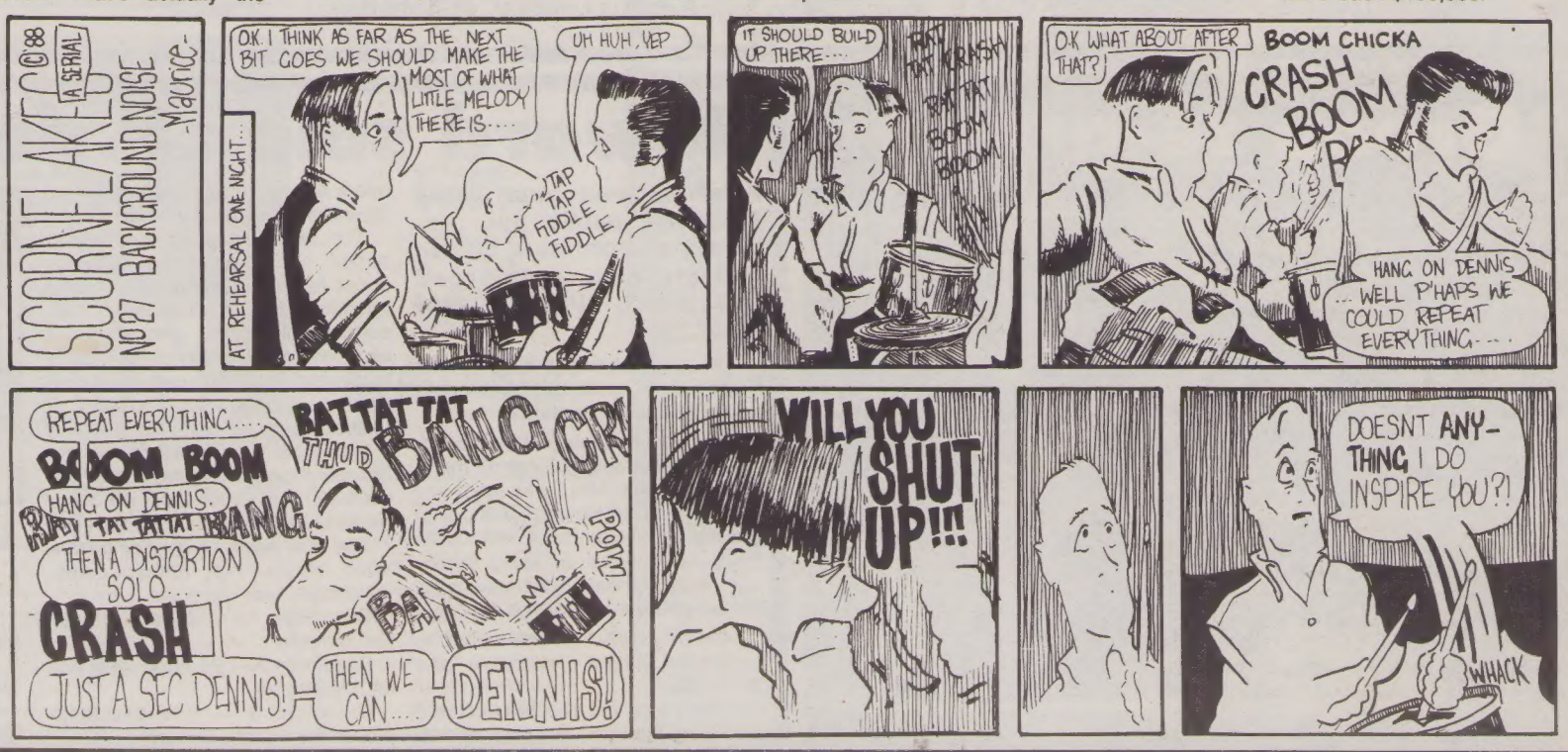
• **Trash trivia:** although the members of **Europe** are officially residents of the British West Indies in the Caribbean, they don't actually live there. They have a huge villa on an island off the Bahamas which is kept top secret because they don't want to be hassled by their rabid European fans.

• **Barbra Streisand** once turned down a $10 million offer from a Japanese company to peddle their hair conditioner on TV. She said she "doesn't need the money". Well, if you owned the largest house in Los Angeles and had a 16 acre garden, would you?

• Faced with pathetic public response to their solo offerings, **Culture Club** are desperately clinging on to the spotlight — by reforming. However they've got back on the condition that **Boy George** doesn't hog the limelight or claim all the credit for their success.

• Quote of the week from **George Harrison,** obviously not a *Neighbors* fan: "It's a sorry situation when the only decent thing in the charts is **Kylie Minogue."**

• **Stephen Love,** brother of **Beach Boys' Mike Love** has been put on a five year probation after swindling the band out of over $1 million-over a land transaction. S. Love, the band's ex-manager was ordered to pay the band back $100,000.



c·o·n·t·e·n·t·s

6 VOTE IN THE READERS' POLL

7 MANDY SMITH
wants some r-e-s-p-e-c-t

8/9 TRANSVISION VAMP
we get the full lowdown on Wendy James, the "face of '89"

10 COCKROACHES
going backstage in Sydney to find their image crisis

13 CINDERELLA
if the slipper fits..

BELL JAR
shooting for the big time

A. R. KANE
from hip hop to dream pop

REGULAR FEATURES

14/23 ALBUMS
Noiseworks track by track; Bootsy Collins, Ups & Downs, Sam Brown, Sweethearts Of The Rodeo, Ofra Haza, Sun & The Moon, Oz heavy rock, Wood & Diddley, Chris de Burgh, Mistaken Identity et.

SINGLES

24/25 CUTTING ROOM
John Cleese interviewed; Nugent to make a movie

ON VIDEO
Last Emperor
Three Men And A Baby

ROCKWORDS

26/27 CHARTS

OUT THIS WEEK

28 BANDWAGON
How to organise your band into a business; also a look at Yamaha's P3 piano module, Rocktron half rack effects.

29 LIVE ONSTAGE
"Dirty Dancing" concert tour previewed; Hot Bagels, Living Colour, Enseminoid, Angelica, Festa's Fanatics, Lightforce

30/31 GIG GUIDE

OZ CONCERTS

INTERNATIONAL TOURS

33 THE LAST WORD

Freddie's night at the opera

During Queen's lengthy day off, Freddie Mercury has hardly been idle. While the others have been doing "rock and roll" type things, the toothy singer has nudged up to a plump opera singer called Monserrat Caballe and done a record with her.

It was originally intended to be a single, but the pair got on so well that they went ahead and made a record of opera tunes, called *Barcelona*.

Coincidentally, they were asked to headline the open air *La Nit* extravaganza in Barcelona in Spain, attended by 150,000 stout Spaniards including the country's king and queen. Freddie and Monserrat topped a bill that included Suzanne Vega, Spandau Ballet, Eddie Grant and a huge orchestra and choir.

The odd couple's own set was quite breathtaking. Backed by a 36-piece orchestra and a huge choir, they thundered through tracks from their LP. Freddie and Queen are huge in Spain but tonight was actually Monserrat's night as she lives in Barcelona and heralded as Spain's top opera singer.

Afterwards, Mercury commented: "It was definitely her night, and I'm just so pleased for her. Hasn't she got a terrific voice?"

What does she think of yours, though?

"She's quite complimentary about it, believe it or not! Actually she told me that when she first heard we were to work together, she panicked and rushed out and bought all the Queen records and panicked even further and thought 'oh no, I hope he doesn't want me to do rock and roll stuff!' which of course I wasn't going to do.

"But she would have if I'd asked her, she's that sort of adventurous person. Very down to earth, full of blue humour, always laughing — nothing like what you'd expect of opera singers!"

But Freddie's adamant that his opera inclinations are not about to take him away from rock and roll.

"Oh heavens no, dear boy! I'm working on the Queen album right now, and we intend to go out on the road all of next year."

To Australia, too?

"Oh heavens, let's finish the record first, shall we!"

— STU COLEMAN

Reunion blues . . .

Reports that Morrissey has been rehearsing with ex-Smiths members Andy Rourke, Mike Joyce and Craig Gannon have been denied . . . but there is a possibility that they might be working with him on his next LP.

"It is possible that he might work with them again but nothing can be confirmed," says a spokesperson for Morrissey. "There will certainly be no record from Morrissey until next year."

But for his next LP, Morrissey will also be working with guitarist Vini Reilly and collaborator Stephen Street, both who worked with him on his debut solo LP *Viva Hate*.

Although one English music magazine emphasised that Morrissey and Stephen Street had split up after disagreeing on musical differences earlier this year, the two met up in London two weeks ago to talk about ideas for songs.

Sex Pistols

Strong rumours are currently circulating Britain which state that John Lydon (aka Johnny Rotten) has been offered six million dollars to reform the original line-up of the Sex Pistols for a small number of US concerts next year.

Lydon has denied the rumours, despite reports that he had contacted Steve Jones, Glen Matlock and Paul Cook with the proposal and that they'd accepted!

"Good God!" Lydon told a British correspondent this week whilst denying the reports, "if only someone *would* offer that kind of money!"

Stay tuned . . .

Led Zeppelin

Yes, yes, these Zeppelin rumours have become a frightful bore, but the latest batch of rumours from the States say they'll be playing together as early as February.

• **Will the original Pistols reform for a US tour in '89?**

While spokespersons for Robert Plant and Jimmy Page have denied the stories, it is loudly whispered that a roadcrew has already been organised.

Jimmy Page and Jason Bonham are playing together through America and the UK, while Plant's enjoying massive success in the States, where his *Now And Zen* recently went platinum. His spokesperson insists that Plant wants to build on his solo career and feels a Zeppelin tour will only detract from it.

Of course we've heard this sort of waggle from Plant before, and seen a number of Zeppelin reunions, the last being at the Atlantic 40th anniversary show at New York earlier this year.

US tour blamed for Bunnymen split

An Echo and the Bunnymen spokesman has blamed the band's split (reported recently in *Barbed Wires)* on the lengthy US tours the British act undertook last year.

Bunnymen press agent, Mick Houghton, said the band was "basically very tired" after the two American tours.

"They originally planned to take a long time off after the tours, but when it came to it, during the lay-off, they decided that they just didn't want to carry on any more. I guess they didn't want to end up like Status Quo. There's no animosity between them and both camps are wishing each other well with whatever they do".

Both Mac and Will Sargeant are reported to be working on solo projects, though guitarist Will is also planning to continue with the remaining members of the Bunnymen, probably under a different band name.

Houghton said that Mac Sargeant's solo project is already quite advanced.

"I haven't heard the material yet . . . he won't send me a tape, but the demos are finished and he'll probably be looking for musicians and producers soon. I wouldn't expect anything out until at least April though. I think the others are waiting until they see what they come up with before they look for a new singer".

The Bunnymen split comes in the wake of the band's tenth anniversary.

Singer Ian McCulloch has completely divorced himself from the other members and is working (apparently on his own) in a Liverpool studio.

Waits hates ad

Tom Waits is suing an american food firm for stealing his "vocal characteristics" in a radio commercial.

The gravel-voiced troubadour has filed a $2 million suit in Los Angeles against Frito-Lay for a series of commercials which he believes gives the false impression that he is endorsing the company's products.

Waits has also complained about a TV ad which "misappropriates his image and likeness", but decided against legal action because it was clear that the commercial did not feature the singer himself.

It's the second major legal case involving an alleged "misappropriation of likeness" in America this year. In June the Fat Boys filed a $5 million suit against Miller Lite brewers for impersonating the rap trio in a TV ad.

Birdman Box Set

Radio Birdman, the one time scourage of the music industry and arguably the most exciting and important band this country has ever produced, are to be featured in a box set of their work, due out through WEA in early December.

The biggest difficulty with the project has been the actual box itself apparently. The project has been rumoured for several months and should refuel the huge interest that has been growing in the band since their last Australian gig in December 1977 and pre-release interest in the package by punters is (according to reports) already huge.

The box includes the three official Radio Birdman albums; *Radios Appear* (though it is unknown if it will include the original photo insert with the band's signature), *Radios Appear-Overseas* version and *Living Eyes* plus the excellent *New Race First and Last* LP which is still probably the definitive blood-and-guts live album available anywhere.

Each of these have of course previously been available and were later re-released for a ridiculously cheap budget price. The real impetus of the set starts with a 12" four-track live EP recorded at Paddington Town Hall in Sydney and a 12" version of the ultra rare "Burn My Eye" EP, the 7" original version of which could be purchased for $1.10 at the time of its release and now fetches up to $120.

Also included is the 1988 mix of "Aloha Steve and Danno" on 7", a letter from guitarist Denis Tek, a Radio Birdman arm patch and a poster that features three original gig posters by bassist Warwick Gilbert. The cost is $65 and the vinyl will be available separately early in the New Year, according to WEA's, Andrew Hearne.

— MURRAY ENGLEHEART

Australia

Best Band
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4 .....
5 .....

Best Live Act
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4 .....
5 .....

Best Male Performer
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Best Female Performer
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Best Guitarist
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Best Keyboardsplayer
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Best Bassplayer
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Best Drummer
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Best Other Instrument
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Best Newcomer
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Best Independent Act
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Best Album
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Best Single
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Best Independent Single
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Best Independent Album
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Best Video
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2 .....
3 .....

Best Album Sleeve
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2 .....
3 .....

Best Songwriter
1 .....
2 .....
3 .....

Best Record Producer
1 .....
2 .....
3 .....

Best Video Maker
1 .....
2 .....
3 .....

1988 JUKE READERS' POLL

WIN A $300 LP PACK!

OK all you connoisseurs of rhythm and rhyme, it's that time of the year again to show us mere mortals at Juke just who and what really has done the best job of blowing your socks off this year.

Whether it be Pseudo Echo or Suicidal Tendencies, Bros or Beethoven, we wanna know about it! Every vote counts, so get to it! Fill out the Readers' Poll on this page with your fave acts and elpees and to make things extra interesting (and because we know how greedy you are!) if you send in your Readers' Poll before Tuesday, December 6, your name will automatically go into our big competition barrel for a chance to win a huge album pack, worth over $300!! It's not that hard and it's more fun than watching Kamahl perform his greatest hits! You can enter as many times as you like, but only on this official entry form (no photocopies ya cheats!). Poll winners will be announced in the all-singing, all-dancing, whiz-bang Christmas issue.

Once you've filled in the form, post it off to:
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P.O. BOX 628E
MELBOURNE, VIC. 3001

Name .....

Address .....

.....

..... **Poscode** .....

International

Best Band
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Best Live Act
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Best Male Performer
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Best Video Maker
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Film Of The Year .....
Person Of The Year .....
Creep Of The Year .....
Comedian Of The Year .....
Event Of The Year .....
Worst Australian Act .....
Worst International Act .....
Worst International Album .....
Worst Australian Single .....
Worst International Single .....
Comeback Of The Year .....
Best Rock TV Show .....
Fad Of The Year .....
Trend For Next Year .....
Best Australian Tour Of The Year .....
Best International Tour Of The Year .....
Best Alternative Disc Jockey Of The Year .....
.....
Best Mainstream Disc Jockey Of The Year .....
.....
Best Rock Critic Of The Year .....
Best Dressed Rock Person Of The Year .....

I'M MANDY, FLY ME

It's been a long way for MANDY SMITH, from romancing the Stone to cult fame within the Acid House scene in Europe. BYRON SMITH traces the way.

PIX: Dave Allpress

After staring, for just a little too long, into Mandy's deep green-/brown eyes, I glance down at a blurry list of questions and think about how incredibly difficult it is to be objective, when you're in love . . .

Of course I knew she'd be pretty. You only have to look at a record cover to work that one out. But this Mandy talks, with a friendly, unaffected eloquence and a girl-next-door charm, a million miles away from the dippy, tabloid blonde I'd been expecting.

Only a breath away, next to me on the couch in Michael Gudinski's office, her words flow out softly, her gestures brushing me with flirtatious regularity, her warm smile toasting marshmallows in my chest.

In the periphery, Mandy's bespectacled mother peers from behind a book, watching the show.

Even in the twenty/twenty clarity of hindsight, more than a week after the interview, my memories of Mandy were to remain warm, transcending the auto-piloting, faucet charm projected exclusively for the press by many an artist. Sure the girl's ambitious. Sure she's got a pretty face and even though — at the moment — she sounds like a chipmunk on quaalude, you can hardly blame her for giving her career a good shot.

Mandy's *if-you've-got-it-flaunt-it* and *if-you-haven't-get-it* mentality is admirable. She's working hard to shake the stigma and scandal surrounding her pubescent (and calculated) fling with a half-century old Rolling Stone and just as studiously, she's tackling her singing head-on, with training and practice. Now 18, and at the possible peak of a (very) lucrative modelling career, *(at 16 she earned $1,000 a minute, modelling Brutus jeans — a cool $20,000 for 20 minutes work)* Mandy has chosen to pursue singing. It's actually quite a sensible career decision at a time when models go out of fashion as quickly as clothes. With singing, Mandy has set herself a challenge, convinced she can grow and mature, at a sensible pace. Whilst her early dabblings are so over-processed that it's difficult to know WHAT she actually sounds like behind all those microchips, who's gonna deny the girl the chance to get it happening? According to her, no-one. This is despite the oppressive barrage of negative media which seems to follow her like an obligatory shadow, most of it focussed upon her personal life. Even Ian Meldrum had a cheap shot at her on *Hey Hey*, in the same breath he used to sing the praises of Mandy's PWL stablemate Kylie Minogue. And just to clear things up (contrary to Molly's slagging) I for one was given no instructions to avoid questions about Mandy's association with Bill Wyman. The topic has been so done-to-death, from just about every angle, that those kind of questions are simply (ho-hum) stale and ultimately unnecessary anyway. If there had been such an ultimatum, you wouldn't be reading this now.

Anyway, with that off the chest, it's worth taking a look at Mandy's career to date.

Mandy inked a major recording deal with Stock Aitken Waterman's PWL label in 1986. She's since released a string of singles and recently, a full-length self-titled elpee.

Mandy had phenomenal success with her first three singles in Japan and Europe and whilst major chart success had eluded her in her British home country, record sales in other territories have more than thoroughly made up for it. Her records have charted in over 15 countries. She's had two number one singles and a Top 10 in Japan, three Top 30 singles in Germany and three Top 10 singles in Italy, where her first single remained in the Top 10 for six months!

She spent most of the last year away from Britain, capitalising on her impact in Europe and Japan with promo tours and personal appearances. She performed to 35,000 fans at the Festivalbar, at Verona, Italy, singing to backing tapes and caused near-riots at virtually every appearance in Italy.

Although a lot of flak has been directed at Mandy in Australia for her "live" backing-tape performances, not so in places like Japan, where the method has been used by local artists for a number of years and hence accepted. There are also mutterings about a proper live band in a couple of years, when Mandy's "grasp" of singing and performance is "at a sufficiently high level."

"Of all the aspects of doing promotional tours", Mandy says, "I always have the most fun when I'm on stage, singing and performing. It's what I really love doing and I'm going to do my best to make sure I can do it for a living and do it well.

"I'm working a lot on my singing, but it's really hard to practice my scales when I'm travelling, because they're all on tape and it's all a bit loud to do in a hotel room.

"You're really supposed to project your voice when you're practicing and I don't think people in neighbouring rooms would really appreciate that! So it's a little frustrating, because I've also been very busy on the promo tour and it's quite exhausting, so I usually just feel like sleeping at the end of the day. So I'm looking forward to getting back home and getting back into my practice routine.

"I've tried writing songs, but it's so hard to come up with something that doesn't sound really daggy, but I'm gonna keep working on it and maybe I'll be singing my own songs one day".

To date, all Mandy's toons have been written by the SAW team and there's actually a surprising degree of variety in the feels on her LP, mainly because a variety of PWL house producers were used to record the disc. They included Daize Washbourn, Phil Harding and Pete Hammond who give new life to the standard PWL sound.

Mandy has actually managed to forge quite a high level of cred in dance clubs worldwide for her Acid House and Balearic Beat remixes of various songs. Her acid mix of "I Just Can't Wait" became somewhat of a cult classic in the Acid House clubs of Britain and Europe and her follow-up, an acidic "Poppa Blue" mix of "Victim Of Pleasure" has been greeted with similar, drug-induced smiles.

Mandy talks about her PWS stablemates as if they're a fairly close family.

"We're all very lucky to be working with one of the decade's most successful production teams. I've met Kylie a few times and it's funny, 'cos every time I see her we always have a chat about what we've been doing and we're usually both really tired. But she's a lovely girl and we have a lot in common in some ways, because we're both about the same age and we're both working hard to establish ourselves as singers, despite having had a background which started in a different form of media.

"Like she was an actress and I was a model. So we actually relate to each other really well".

You may remember about a month ago, the press having a field day with the Kylie/Mandy double-bill performance in Tokyo. It was claimed that only three hundred people showed up, paying fifty dollars each for the privilege of seeing the pair mime and have their tape machine lose the plot a number of times. So what really happened?

"Those reports were just so absurd, I can't believe it. For a start, we weren't miming, we were singing to backing tapes. Pete Waterman was running the music and initially they had positioned him above the middle of the stage so that everyone could see him, but he's actually quite a modest kinda guy and he asked to have his gear set sidestage and when they were moving the equipment they didn't gaffa tape the wire to the stage properly and so they came loose during the show and the music cut-out three times during my set! So I just talked to the crowd and it was OK.

"Even though I'm singing to tapes at this stage, performing's still my favourite thing and I love the immediate gratification you get from performing to a crowd. Those newspaper reports were really dodgy though, especially considering there was closer to 2000 people there, not 300!"

GIRL ON FILM

"Do I look really daggy?"

CLICK! "Nah, that's fine".

Mandy's giggling like a naughty kid, leaning back in Gudinski's chair, her feet on his desk.

Photographer, Dave, is smiling...

"Why don't we try a shot or two on the couch", he says.

"Sure!"

She's enjoying herself. Her eyes smile into the lens, simultaneously sensual and cheeky.

"I remember", she says, "this photographer back in England who spent about fifteen minutes setting me up for a shot. He was standing on chairs, lying on the floor, telling me to move this way and that and in the end he took one shot. ONE shot! It was just for a newspaper or something, but I'm thinking 'this guy doesn't have a clue!!"

"Can you just scrunch into the corner of the couch with your arms around your knees", Dave asks.

"I'd love to! I like more relaxed poses like that. Usually photographers want me to lie down and try to look sexy, like a Playboy model or something". (At the same time, she's giving an example of the pose, flicking her hair back and stretching her long legs out along the couch. I'm watching from across the room and she looks, well . . sexy, like a *Playboy* model or something).

Later in the car, Dave tells me Mandy had been a wonderful subject to photograph.

"She's a real professional", he said. "I didn't have to do anything . . she just *knows*. God, she's cute isn't she!

THE LADY IS A VAMP!

Don Watson in London joins TRANSVISION VAMP and is more than impressed with Wendy James. Brains or Bimbo?, the gutter press smirks. Rest assured, she's one smart cookie . . .

Transvision Vamp are taking advantage of the bright sunshine in London, and trooping along Portobello Road to do a photo session. The photographer is searching for The Perfect Rock Image for them.

The first choice is against the wall of Electric Cinema which has *TVV — Revolution* graffiti scribbled on it.

A local walks by and sneers "number of bleeding dossers you get around here". Singer Wendy James calls after him and delivers a jerk-off gesture.

Keyboardsplayer Tex Axile from behind his Dr. Spock glasses suggests a wall up the road which used to be Virgin Records boss Richard Branson's hippie empire and now a row of Yuppie condominiums which are homes to a pop star or two.

The wall is just a blank white one. The photographer stares bemused.

"It's just our favourite one, it's a really interesting one."

Finally the band's press officer suggests we duck into a local school for the photos, and sets off to round up some kids to "create an environment."

"What are we trying to create here?" wonders Wendy, skulking in the background.

She amuses herself by flicking through another music rag.

"Oh God! Another juicy headline. *'Bimbo or the brains of pop'*. Well, I doubt very much I'll be the brains."

But of course she is. She's 22 and learning all the time. Anyone with the faintest trace of grey matter would tell you Wendy James is smart. But like 'beautiful' there are different kinds of 'smart'. I just want to find out just how 'smart' she is.

The schoolkids turn up. They belong to the generation of the video camera, not the static camera. When the photographer instructs them to run around a little, they go instantly crazy. In the meantime, the school caretaker is furious that the place is invaded by these freaks and is threatening to call the police.

The kids jump. Wendy smoulders. The band looks mean. We get the photo.

Do you enjoy being photographed Wendy?

"At first I used to do, at first it seemed important as a statement of our existence, because we did the first photographs of me before Nick and I had met the rest of the band.

"But now it seems much more important to play as a band and be seen as a band, that's why I won't do photos on my own any more.

"When we first started, it seemed the imagery by which you defined yourself was so much more important. It just isn't any more, it's much much more important to be getting on with it. I can't say I wasn't flattered by David Bailey *(one of the foremost and most expensive British fashion and society photographers — ed)* wanting to take my photograph and calling me the Face of '89. But really, that isn't me, that isn't what I do".

Officially, the history of Transvision Vamp begins with a cartoon called Rock And Rule, seen by Wendy and Nick one Sunday morning. Inspired by this gutsy vision of a future inhabited by Iggy Pop and Debbie Harry, they went about writing an imaginery screenplay. Transvision Vamp are the pre-release soundtrack.

But it might have been started before. Perhaps it was the day when a very young Wendy heard T-Rex, the giant glam-pop band from the early '70s. Or take it back a bit further, to the day when T-Rex's founder Marc Bolan was himself influenced by the tough riffs of '50s rocker Eddie Cochrane, the man who gave Billy Idol his image and music.

Transvision Vamp is music played by fans. What distinguishes them from the trash future vision of Sigue Sigue Sputnik is that they never substitute cynicism for fascination. They take a genuine delight in the theft.

Pop Art, their new LP is one long parade of references. From T-Rex to Bob Dylan to the late'60s American underground angry music of The Stooges and Velvet Underground, to the modern sexy white/black music of Prince to British sci-fi comic strip writer Alan Moore's cartoon heroine Halo Jones. They're all in there somewhere. Then of course there's the cover of Holly & The Italians' "Tell That Girl To Shut Up", a reminder of an age of classic throwaway pop from the late '70s.

But above it all stands T-Rex, the metal gurus of meaningless pop. T-Rex were a huge phenemenon in British pop in the early '70s and had a large following in Australia.

Really, there was nothing new about T-Rex. They took some old riffs, dressed them up in glitter to make them sound new, Marc claimed to be a poet, and thousands and thousands of fans dressed up like him.T-Rexmania was huge and exciting and today has fascinated many — from Siouzsie & The Banshees to James Freud, the Hoodoo Gurus to John Justin, from Zodiac Mindwarp to Transvision Vamp.

Pop is not about being intelligent. It is not meant to be about art. It's about being exciting, about a thrill that makes no sense but just IS. Transvision Vamp understand that. It's exciting when "Trash City" breaks into a football chant rhythm, when "Revolution Baby" breaks into a refrain of Bob Dylan's "Subterranean Homesick Blues", on the chorus of "Hanging Out With Halo Jones" or in the disco spurts that augment the seddy scenario of "Sex Kick".

Transvision Vamp are very smart but they're also naive enough to make pop music work.

Just back from the promotional visit to America, Wendy has glimpsed the "fame industry" for real. The Americans love stars, and they make the lowliest entertainer think he/she is some superstar.

She was wined and dined by Danny Fields, who used to be part of Andy Warhol's camp art set in New York and who later become a successful journalist and publicist.

She also met Holly of Holly & The Italians.

"It was great, it could have been so stilled but she was just like me but ten years older. She works in an antique clothing shop in Greenwich Village. Her boss was telling me that she'd been swimming in this marine reserve where you can swim with dolphins, and this male dolphin was making up to her. Apparently he was just so sexy that she really wanted to, but she couldn't because they're proportionally rather large. But I thought that was great, being chatted up to by a dolphin!"

And she's seen the rock'n'roll victims, celebrity or otherwise.

"We were at this reception for Brian Wilson at the Hard Rock Cafe, and somebody suggested I should have me photograph taken with him, which I didn't want to do because i'm not a particular fan. But I went up to shake his hand, and he was standing there with a cordon around him like a museum exhibit, shaking hands with people over the barrier. It was weird!"

Does it worry you? America, the rock on which your favourites floundered.

"It doesn't worry me in the way that it will affect Transvision Vamp, I just find it rather interesting. The Clash certainly got sucked in by it all, it really affected the way they behaved. But that just makes them all the more English, the fact that America helped them along the path of destruction, whereas in England they were very safe. You notice it so much in LA, there are just so many English bands living over there now, and it's just like a graveyard. They go there to masturbate really, not physically, but about their careers."

A nightmare vision of your own future?

"No, because I know that could never happen to me."

Why not?

"Regardless of how famous, or successful, or respected TVV became, LA would never be the kind of place that I would live anyway."

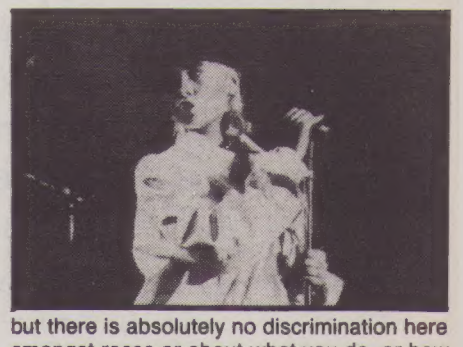
Where would you live?

"Ladbroke Grove."

Ah yes, Ladbroke Grove, the one area of London that still has its own mythology. From MacInnes' *Absolute Beginners* (not Temple's) to Nic Roeg's *Performance* (Wendy and Nick live in Powis Square were the film was set), to The Clash's Westway still sweeping over the top. There are pubs in the area that are theme parks for those who, through age or geographical distance, missed out on punk.

Isn't it all just a fantasy, clinging to an area of rapid gentrification?

"Yes, it is changing a lot, and it's becoming an increasingly Yuppie area and losing all the things that it was famous or renowned for, but it's stil the most cosmopolitan area in London, where everyone mixes. It sounds like a cliche



but there is absolutely no discrimination here amongst races or about what you do, or how much money you have, or how prestigious you are."

I wonder why it is such a never-ending question, 'Bimbo or brains?'. I would have thought by now that I had said enough things to prove that I am not a stupid person.

"I suppose that with the national press, the world is an eye-catcher, the latest thing to degrade women with."

And your perpetual pout, and the content of 'I Want Your Love', were they not signals of an image of availability, not too disimilar form the gutter press's representation of women?

"I don't think I was saying 'I am available' at all. I think it was categorically stating all the things that I am not prepared to put up with. It was simply saying: just give me your unconditional love, I don't need your books, I don't need your records, I don't need your presents, I just want your love. It wasn't 'I Should Be So Lucky".

What's the difference?

"I was standing my ground and stating what I wanted and what I didn't want, I wasn't looking up to the skies and pondering as to whether I should be so lucky as to get a boyfriend.

Do you really not see how you can be seen to sell yourself on sex?

"It depends, I mean my idea of sexuality isn't wearing a particular kind of dress. Sexuality, I think comes from your mind, that's what determines what kind of person you are, and therefore whether you're sexually attractive or otherwise to other people. The kind of dress I wear isn't determining my sexuality, it may make things aesthetically nicer to look at, but it's not selling sexuality. I could be wearing anything, and if you cared to find me attractive you would, and it really is the least of my concerns."

"What's the first of your concerns?

"Our music."

She looks me straight back, and I believe her, not because her eyes are the colour of frozen blue smoke but because there is more to the LP than 'I Want Your Love' so far their only cheap shot and their only hit.

Take 'I'm Hanging Out With Halo Jones', their cool pop paean to Alan Moore's comic strip figure, walking the all too familiar tightrope of life in the partially recognisable setting of outer space.

In the intro to the first book, Alan Moore said he didn't want to write about an Alexis-type bitch, or a long-legged, thighed beauty, he wanted to take the kind of girl that you'd find in the supermarket, throw her into the future and see how she coped with things there. To me the attraction of Halo Jones throughout those stories is that she is such a forthright, honest character, the way that she sticks to her guns, and always questions things in a very normal way, not in a star way or a leader way. She is just a real, honest young lady. That to me is very attractive. And she knew herself, that was her stength as a woman, or as another human being even."

If there was a film made of your life, who would you get to play the lead?

"Beatrice Dalle," says Nick. Thank you Nick.

And for you Wendy, James Garner perhaps?

"Rosanna Arquette, she did a film with Eric Roberts, and she just played the character with tremendous sensitivity. The way that she played her, I just thought that she knew a lot about girls growing up. She shows a tremendous empathy with the way the young women deal with things, certainly the way I do."

Like what?

"How it's very easy to be scared by a lot of factors growing up. The girl was really qute frightened and lonely, because of this she had a really tough bravado. It was just so brilliant to watch, and so endearing because she kind of knew it. She just wanted to have somebody put their arms around her and tell her 'Everything is going to be alright', but inevitably that doesn't happen, partiularly in real life, or if it does it's only for a short period of time, so she kept on being a touch cookie."

Is that you? Insecure with a tough front?

"Oh really. . . I just felt very warmed to that part. I just think that if I talked to Rosanna Arquette, she could play my character very well."

What would be the first thing you would say to here about what you are?

"I'm a good person. Good as in 'soul of things' — get down to the heart of the matter, I'm a good person."
"Even the President of the United States sometimes just must have to stand naked."

"I found out this great scoop when I was in America. You know how Marilyn was obviously screwing Jack and Bobbie Kennedy. After her death, Bobbie went out with Edie Sedgewick (an Andy Warhole associate) for six months, and while she was bedding Bobbie, she was also laying Teddie. Isn't that incredible?

"I just think it's brilliant that Edie was doing almost exactly what Marilyn was doing. Her life was so parallel to Marilyn's in a lot of ways, they were both such brilliant people, and both got destroyed by the moulds that they'd created for themselves. I find the Kennedys totally fascinating though, it's just the same as it always will be — corrupt old bed hopping.

"Both Edie and Marilyn were definitely looking to find the lover that was going to take care of them forever. Edie certainly thought she'd found it in Bob Dylan and Marilyn did with Di Maggio and Miller, definitely.

But Miller (Arthur Miller, the American playwright, Monroe's husband and author of her last film *The Misfits)* was the one she messed about more than any of them.

"From a personal point of view that isn't so difficult to understand."
"Alone you stand with nobody near/When a tremblind distant voice unclear/Startles your sleeping ears to hear/Somebody thinks they've really found."

It's a very easy trap to fall into, if you are an attractive female and you are strong and you are intelligent, to have a man fall in love with you, be swept off your feet for a period of time with the idea of equal love and lasting forever.

"It's even easier to start messing those men around. I don't know what it is, it has to be something in your childhood, but it's something that makes you want to destroy people as well. It's all a fear of rejection — reject them before they reject you, encompass them, make them feel that they've fallen in love more than they've ever fallen in love before and then drop them turn around and say 'Ha! Ha! You fell for it again.

At the end of the days its more gratifying to destroy that person than continue the relationship."
"And if my thought dreams could be seen/They'd probably put my head in a guillotine."

Do you two ever hate one another?

"Never," says Wendy.

Do you fall out?

"At the end of the day," says Nick, "we're both fairly emotional, but we're fairly logical, when you have a problem you talk about it and come to a conclusion. When we first started the band together we were just really compatible in outlook, not just about the music industry, but life in general."

"I met Nick when I was 17," Wendy goes on,"and I'm 22 now. Everything I've learned, he's always been there and guided me."

In your life," Nick continues, "you only meet a few people that you really get on with. There are boys I know, and you're just so close that serious arguments never really arise, because you're looking at the world from a very similar viewpoint."

It's quite an idealistic viewpoint really, isn't it — *"Just open your heart and you could start the revolution."*

"You've got to be idealistic in this day and age really," says Nick, "or you'd commit suicide. If you look at the real facts, you've got to be pessimistic. Ultimately, there is no political solution."
"But it's alright Ma, I can make it."
(Quotes in italics from Wendy James's favourite song:"It's Alright Ma, I'm Only Bleeding by Bob Dylan, from the LP 'Bringing It All Back Home', 1965).

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DOWN THE ROAD APIECE

Pic by Bob King

John Field looked down at me and spoke in a parental tone. "Don't buy any Drifters' records that haven't got Ben E. King on them," he said gesturing to a small cassete player that was filling the dressing room with the perfect groove of "There Goes My Baby" and "Dance With Me".

The dressing area at Sydney's Hills Centre, experiencing its second ever rock 'n' roll show, was sealed off from the foyer of the building by a huge partition and it did not take long for the kids outside to work out who it was on the other side of the divider.

At first arms appeared from underneath the partition, followed by several heads, male heads on the hunt for handshakes, hellos and autographs, in fact anything that would show the band received them.

A handbill was passed around for signature as a head on ground level appearing to be without a body, waited with a broad grin. Members of the band who had signed the handbill knelt down and shook hands and spoke with more heads that appeared which were becoming more of a balance between male and female by this time. The male element was constant however and put an end to any notion that the Cockroaches are by definition a ladies' band exclusively. Their appeal was officially universal.

For the Cockroaches the night's schedule was anything but normal and they had me to thank for it. When making arrangements for the evening I requested time be set aside after soundcheck for an interview only to be told with a laugh that the Cockroaches don't do soundchecks. Moving rapidly to plan B I suggested doing the session an hour before they took the stage and the person at Regular Records, who was by this stage in fits of the giggles, told me the band turn up five minutes before stage time — literally.

The Cockroaches are without a doubt the most undermined and misunderstood band in the country. No designer clothes, just Paul Field's leather jacket and brother John's comfortably scuffed boots.

No pettiness in their convictions just the *Free Nelson Mandela* sticker that sat prominently on the guitar of Tony Field, brother number three, who came over, introduced himself and warmly pumped my hand and talked with a mixture of excitement and admiration for the sticker's subject matter.

But of primary significance was music that was absolutely anything but lame, sickly sweet dispensable pop mush. Their music was virtually everything that has been utterly essential, dramatic, comic and classic over the last thirty years. This was the night of image exorcism if indeed that image ever held much truth.

Forget that cutesy bland image, THE COCKROACHES know how to get their rocks off. MURRAY ENGLEHEART joins them backstage one night and has his preconceptions totally shattered.

The night was a homecoming for the Fields who grew up in nearby Kellyville and their parents were in the audience. Hundreds of voices rose and fell as one to greet the band. To the wildly and understandably enthusiastic audience this was Cockroach music, dance music. But in my old age I heard something much more though equally joyous. I saw and heard at varying shutter speeds R and B Stones, The Supremes, Smokey Robinson, Wilson Pickett, James Brown, Sports, Girl Groups, Phil Spector, the Tower of Power and Memphis Horns and Creedence to name but a few. And if that all roughly parallels something Lou Cohan declared so wonderfully in *Thunder Road* magazine describing Springsteen's music as he heard it, then that's just fine because the association fits. The band's second LP, *Fingertips* bares a number of these hallmarks and is their most representative effort and significantly shows a tenacity in the Cockroaches many thought impossible.

Tonight, vocalist Paul Field, who was in strong voice all evening, did split second timed James Brown knee drops though unaided by a valet and blew a nasty harp. Drummer Tony Henry struck like Max Weinberg from the E-Street Band and aided and abetted the band through the joy of "She's The One" the longing passion of "You And Me" and "Some Kind Of Girl", and the dynamism of "Hey What Now" and "Fingertips". Their employment of covers was just as special: "Where Did Our Love Go", a delirious "You Can't Sit Down", an old stage favourite of Springsteen's which tonight thankfully wanted to go on forever and Wilson Pickett's "Land Of A Thousand Dances".

But it was John Field's workout on "Drown In My Own Tears" that really stood my hair on end. The composite showman, Field had already performed some neat choreography that Prince or the Godfather of Soul would have been pleased to pull off, with lightning spins and drops much to the delight of the audience but "Drown . . ." was his supreme vocal moment. "I wonder if I can hit this note" he teased with a knowing grin midway through the song before striking it effortlessly and pulling himself back to the ground. The audience loved it and so did I. All of it. This band and this night was little short of stunning. This was absolutely everything rock n' roll could and should be.

Backstage after the show the Fields' parents were on hand undoubtedly not for the first or last time as were a group of well wishers. More autograph seekers mingled about freely much to their pleasure. John Field searched fruitlessly for a beer, a quest made all the more difficult by the fact the gig was a no alcohol show. Still reeling from the show I babble my impressions enthusiastically to an old friend.

He just laughed. "You should see them when they do a rock n' roll night."

"We really do get asked so much, particularly when we're introducing ourselves to the public and the press and we still will have to unless we hit it huge, about image. It comes up continually. Some girl was asking me *'surely it's all manufactured, someone said to you to dress like this'* and it really wasn't. I think the fact that three of us are brothers contributes to the fact that we look and dress similarly and four of us went to school together."

John Field took up brother Paul's point:

"We used to dress better than we do now. I think we look a bit ragged around the edges these days. We used to be more . . . new shirts."

Paul: "And that purely came from the days when a gig was about once every three or four weeks so it was a big event. Hey, we've got a show. And it was like throwing your own party in Sydney. All our friends came. But had we worn bullets across our chests and wigs and fake blood, we probably wouldn't have been asked and that's the ridiculous thing about image."

So the Cockroaches get drunk and fall over like anyone else?

John: "Oh yes!"

Paul: "Or get carried out of . . . what's that new one in Melbourne . . . the Metro . . . carried out by our roadies."

John: "They carried me to the Underground."

Paul: "Also coupled with that there are things we do that aren't done by other bands whether that's for good or bad I don't know. For example a lot of under-18s things. Some people avoid those things because they don't want to be seen as appealing to that age group or as a kid's band. Whereas if we get asked we'll do it. Because why are you in a band? That's our answer.

"We go to a lot of areas a lot of bands don't go to like the country areas particularly. We turn up in towns like Parkes in NSW where a lot of bands go to the next one, Orange or something, and we were walking around the streets and a young guy came up and said 'How come you're in Parkes,' kinda like no one comes to Parkes. I said 'well why not? there's a venue here!"

Does the "Cute" thing worry you?

Paul: "It certainly doesn't help getting radio airplay or anything like that because a lot of that is about public perception of you and with

· continued overleaf

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KEV CARMODY

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from previous page

'cute' you normally read into that lightweight dismissive. I think they mainly do that so a lot of girls can come to our shows so therefore it must follow."

The Cockroaches are playing some classic, ageless rock n' roll with an acute ear for some of music's greatest elements. Hasn't the clean cut perception of the band trivialised all that?

Paul: "It has, it has, there's no question about that. But then again you have to be true to yourself and this is what we dress like."

I'm not suggesting that you should dress like Guns 'n' Roses.

"No, no I know but that's exactly it. When people first see us and when they get a photo of us that's what we do look like" (clean cut).

John: "People think it's all a sham or something. But we're not unbearably clean cut, we're just normal. But I tend to think as you said we do a lot of classic rock band things."

Like the Swinging Medallions' "Double Shot Of My Baby's Love". Springsteen used to adopt a similar approach by throwing R and B, soul and the finest rock n' roll into the pot and giving it a stir. And not all high profile material either, so it all becomes something of an educational process in some respects.

Paul: "You know the audience that hear us haven't heard the song before and that's the good part of it. You enjoy finding something like that. It was the same when I first heard the Stones. I hadn't heard Chuck Berry. I heard him through the Stones. I heard Bo Diddley through the Stones and so on. They were just playing their favourite songs and that's what we've done too.

"As far as image goes the Beach Boys had an incredibly clean cut image but what the hell does it matter, they made some of the best music that ever was. So in the end the music is what counts and people remember a band by a song or a couple of songs if you're lucky."

The conversation had returned to my earlier point about the band's image trivialising their music. It's an observation, not a criticism, I told Paul.

'Oh, no, no, that's fair enough. We need to speak about it. We agree with you."

Did you see Jagger?

Paul: "I saw him."

John: "I was dying to see him but we were playing every other night that he was on."

Given his history and your passion for it were your surprised by the show, impressed by it?

Paul: "You've really got to realise what big fans we are. We had everything they put out and any magazine that just had a photo we'd cut it out. It was really like that. Tony, the first few years had pictures of Keith on his guitar. It was like that. So we're talking about real adoration here, right? So there was no question I had to see him and he was great.

"The big thing I didn't like really was the musicians behind him because to me anyway it would have been fantastic to see the Stones behind him. It's not the same where a solo is Keith subtly and there is a guy going *bbbrrrrrr*. But I knew they were going to be hot session musicians and they were going to be like that. But it didn't worry me, I just wanted to see Mick Jagger sing. If Charlie Watts was down the road playing with a country and western band, I'd go and see him."

Is it strange having total strangers come up and see to know you?

Paul: "It's strange to meet people who have seen you for years as you say but have never said good day and that's a great feeling. Someone will come up and say 'I saw you at so-and-so and so-and-so' and you've never seen their face before.

"It's a great feeling and I can understand it a lot. When I left school I saw The Sports about seven times and Jo Jo Zep and The Mentals and the rest of it as much as I could. Steve Cummings wouldn't know what I looked like but I saw him years ago and I could tell him what he played and the rest of it. The only thing you really don't like is musos coming up trying to put you in your place. Like, you guys aren't that hot you know what I mean?

That fifth G chord was flat?

"Yeah, that kind of thing and the best thing is we agree with them, no question."

John: "A weird thing that often happens is people think they know more about you than you do and they'll say things like I saw you guys at Eastwood RSL. And you go 'we've never played Eastwood RSL' and they go 'no you did, you were there'."

Paul: "Or 'I know a bloke who used to drum with you guys' and we've only had one drummer and this girl was telling me that one day and I said 'No, no, no we've only had one'. 'No look he used to drum with you when you were just a garage band' and I said 'no we formed at school' and I was thinking 'hold on, don't you think I know'."

You must have had some interesting road experiences over the years.

John: "We drove to Noosa Heads from Sydney and the gig wasn't even on. They'd never heard of us. This was years ago. When we walked up and the guy went ah, yeah, no that was never put in, that was never commented in. We'd just driven 18-19 hours to get there and we just looked at each other. We had about four days to a gig in Lismore so we just sat on our bums doing nothing on the beach."

Paul: "We did a tour with the Gurus for *Blow Your Cool* when our album was out as well. The first night of the tour I fell off stage in Perth and broke a bone in my foot. So I did the whole tour on crutches and that is weird. At the time I got accustomed to it. I felt like Gene Vincent or something with a withered leg. Eventually I got down to one crutch. But a guy came up to me the other night and had photos of it and it blew me away. I thought God, that is really bizarre.

"The worst thing was for a lot of places it was the first time people had seen us. We hadn't been to Tasmania before that, and Perth we hadn't been to before that tour, so we'll go back there and it will be 'where's the guy with the crutches'."

Pic by Tony Mott

BELL JAR
don't wanna be left on the shelf

Bell Jar are not just another jingle-jangle guitar pop band — believe me. OK, ok, you can disagree if you must. Sure , their debut EP was produced by Church guitarist Marty Willson-Piper and their second single "Blood Red Roses" had all the trappings associated with that particular genre.

But hey, that was twelve months ago — and a year in the formative learning stages of a young band can be a hell of a long time.

Twelve months ago Bell Jar were making small waves around the industry, their records charting independently and arousing minimal mainstream interest. Their music was emotive yet poppy and accessible. However, after three years together playing the inner city dens and suburban beer barns of Sydney and beyond — after releasing three records all of which never quite made it to the point of recognition by the population en masse — Bell Jar have come to a crossroad in their musical career. Where once they were just another inner city independent band they are now chasing the big guns in the national commercial market.

This transformation started taking place just after they released *Beauty Was The Beast* — their first EP. All of a sudden the band started getting airplay on 2MMM FM, were interviewed on MTV and had their picture splashed all over the pop glossies. Added to this, the prestigious managment/publishing empire MMA (Models, INXS) took an interest in the band's material and were quick to sign a publishing agreement with them. Drummer Steve Munro explains how such a deal came about.

"It was just the old story of us going to every publishing company and every record company with our product and telling them that they needed us. And lucky for us, MMA needed us the most!"

Bell Jar were careful not to let their momentum slow and the public's interest in the band slip — so it was immediately back to the studio again to lay down ore tracks. With producer Ed Kuepper at the helm, Bell Jar have just released their new slice of vinyl — a four track EP simply entitled *Cut*.

Although barely longer than an extended mix single, this short EP does its best to represent the full spectrum of diversity throughout the band material. No longer restricted by the 'pop song' formula, Bell Jar have spread their wings and delved into more creatively stimulating areas.

"The ultimate aim for us as a pop band is to be able to play any style of music yet when people hear it they immediately recognise it as a Bell Jar sound," says Simon Roy, bassist and co-songwriter. "In our songwriting we're trying to work with as many structures as possible. As a songwriting team Raoul (Graf-vocals) and I are becoming a lot more confident and subsequently we can now afford to move away from the jingle-jangle type song format and explore other ideas."

The title track "Cut" is testimony to Simon's statement. Rather than placing the emphasis on the melody and intertwining sounds using guitars, the sound is more percussive. Stripping back the unnecessary instrumentation has given this particular track a definite, powerful, rhythmic feel — very distinctive from some of their previous material.

Perhaps this diversion can be attributed somewhat to their choice of producer. The Marty Willson-Piper produced disc was, as expected, abundant with layered guitars and melody lines intertwining the aural fabric of the songs. However, with new producer Ed Kuepper, the Bell Jar sound that comes across this time is something different altogether. The sound that Ed has achievd seems clearer and more defined — each instrument clearly audible in the mix, letting no one sound overshadow another.

"Ed was a saint," muses Simon. "He was great, he really knew what he was doing.

Steve expands, "He pared everything down and just kept the essential parts. There were things that didn't add anything if we left them in the songs but didn't detract from it if they were taken away. So we left a lot of things out."

"He also made us sound a lot tougher," concludes Simon. "Not necessarily in the songs but in our approach to playing. So you can't call us a wimpy pop band any more."

— TERRI ROBERT

Dream, baby, dream with
A.R. KANE

A.R. Kane first came to world attention as part of M/A/R/R/S who had that huge club (and, in some countries, a chart topper) with "Pump Up The Volume". The success of the record spawned a host of scissors-and-paste imitators.

Hence when A.R. Kane decided to step out into the spotlight on their own, they gave up hip-hop and concentrated on something known as "dreampop" — a music as innocent as it is subversive, dealing with textures and images. They see them, along with the Sugarcubes and Acid House, as the "revenge against Stock Aitken & Waterman's factory production pop".

Words that describe A.R. Kane and their music are the same words that drop repeatedly from their lips — words like "playful", "childlike", "mischievous", "indulgent" and "irresponsible". Alex and Rudy's current album *69* (their debut) laughs in the face of fashion.

"Dreampop is a whole new concept which we think of as pure hooks, pure pop tunes with a little harsh melodic accompaniment. A soundtrack to many different dreams."

All their songs sound like soundtracks without visuals which is where the dream aspect comes in.

How important is dreaming to your work?

"Crucial!" (two voices merge as one).

A: "I feel more awake in my dreams, more open to suggestion. I have very lucid dreams, they're very (ahem) lucid to me."

The music, they explain, tries to articulate what a dream is about, where sleepiness is overtaken by a crisp vision. Like dreams, their music is self-indulgent. Like dreams, the sleepers (i.e. the audience) cannot dictate but merely follow. Live, A.R. Kane improvise. The idea could either be a "dub jazz guitar groove" or an "extreme noise improvisation". Or both. Or neither. who needs drugs?

A: "Well, everyone takes drugs but to enhance dreams you'd need to take opium. You can achieve hallucinogenic states without drugs. In sleep. Or just by meditating. I prefer to enhance dreaming by simple thaings — eat a huge meal before going to bed. That usually works!"

Like Cocteau Twins, whom they confess are a huge influence, they have a loving and mischievous use of words.

But the most important thing about A.R. Kane is that, like Living Colour, they are blacks demanding the right to play white music. A lot of white media people will only accept blacks who play soul or reggar or funk. Those who try otherwise are virtually banging their heads against a wall. What's even worse, some black audiences refuse to accept black acts that play honkie music. A band like Public Enemy have attacked A.R. Kane for selling out and playing white music.

Alex: "Music shouldn't be based around racial lines. That's just bullshit. When people talk to us about playing white man's music, we ask them to define what white man's music is, and of course they can't. Take someone like Hendrix — was his music black or white?"

It is nonsense of course, and more power to acts like A.R. Kane and Living Colour who try to break down music apartheid. Last year they tried to break down more barriers when they teamed up with Colourbox to form M/A/R/R/S. "Pump Up The Volume" might have become the biggest dancefloor hit of the year in England but the collaboration was far from smooth. Kane and Colourbox's record label 4AD tried to downplay the Kane involvement, and in turn Kane threatened to sue if Colourbox tried another M/A/R/R/S disc. Still, the royalties financed their own recording studio, in which they recorded *69*.

Rudi: "Because of 4AD, we didn't get one interview to give our say."

Alex: "It was very strange to see it to to No. 1 but it could have been Duran Duran for all we were concerned. We weren't asked to go and do *Top Of The Pops* with them. It was somebody else's No. 1 but we knew we had something to do with it.

"We should have rushed out something to cash in on its success but through 4AD's paranoia and small-mindedness, everything got screwed up."

CINDERELLA:
if the slipper fits

Tom Keifer looks utterly shagged, as he slumps into a sofa in a hotel room overlooking Central Park in New York. He'd left his home in Philadelphia at six in the morning with bassist Eric Brittingham to get to New York for a full day's schedule of interviews.

An interview can drain your energy and steal your soul. Try a schedule where you get a five minute break in between 20-minute sessions. Keifer tries to keep himself upvibed by strumming his guitar while questions are fired at him.

The reason for all this is of course their latest album *Long Cold Winter*. Keifer is a pretty shy dude who shies away from interviews at the best of times but in this case, interviews were a must.

You see, the people who got into Cinderella's first album *Night Songs* either liked the band's cool look on the LP or their blend of AC/DC-meets-Aerosmith raunch inside. However, *Long Cold Winter* sees a drastic change in direction, towards a bluesy sound. How deliberate was that?

"Listen, all the songs were written on our last tour which lasted 14 months," Keifer begins. "They're straight from the heart, y'know, a very honest LP. There's nothing premeditated there."

Whoops, we're into our first cliche already. Keifer is not the first musician to use "honesty" and "from the heart" as his calling card, and he won't be the last either. He sees himself as nothing more than an honest rock and roller, totally consumed by music, paid his dues in a hundred beer soaked club gigs in dives around the States, and wants to aim for excellence.

"The blues have always been an important part of my life, and in my music. The first album had blues too but it wasn't so obvious. This time around, we've gone two years down the track. Besides, being on the road isn't the most fun thing in the world and it's easy to get into a blues mould when you're tired or homesick or just plain pissed off. So that's maybe why the blues came out a bit stronger this time."

Did he get his blues feelings from modern-day guys like George Thorogood and Ry Cooder or did he go back to the original blues records by Muddy Waters and Howlin' Wolf?

"It's funny, 'cos the blues grew up right here in America. But I got it from a roundabout way — from all those British guys like Humble Pie and the Rolling Stones who took it from America to Britain and then brought it back here! Led Zeppelin's third album was a very important LP to me because it had a lot of blues in it, but it was still a very good rock and roll album too.

"Rock and roll came out of the blues, after all, and that's what we are — rock and roll. If there's something in music that'll move people's emotions, then I'll use it."

But MTV doesn't play blues, though.

"Yeah but the kids like it. They used to come up and tell us they liked the blues element on his first LP. When we first toured after the first LP, we brought back an old blues song called 'Galaxy Blues' which we used to play in our very early days, when we used to do the bars. The kids just went wild for it! It wasn't even on the album. Now we play it every single night."

The making of *Long Cold Winter* was not without its backstage drama and round of rumours. One was drummer Fred Coury. When they started cutting the first LP, producer Andy Johns found he wasn't experienced enough, so brought in Cozy Powell for the sessions. This, not naturally, pissed Coury right off. In fact, during the making of his LP, he was actually away touring with Guns N' Roses whose drummer had hurt his hand during an on-tour drunken binge. There was some talk that Fred wasn't even going to come back to Cinderella . . .

During the making of *Winter*, it was producer Andy Jones who was rumoured to have spent so much time on the drum tracks that he didn't have time to bring the other instruments up to scratch. Hence the talented team of Steve Thompson-Michael Barbiero were rushed in to "clean" up the record.

With that name and showy ragamuffin togs, Cinderella were quickly put in the glam-metal bag when they first emerged in 1983. But as it turns out, it's a tag that he absolutely loathes.

"People have always called us that, but I could never see it. What the hell's glam? Who cares anyway? I buy a record because it kicks my ass. There's a lot of bullshit going on about glam pop bands but then again I like Guns N' Roses, there should be more bands like them around."

Already the band's "Gypsy Road" became a most requested item on MTV in America — helped along by a video shot in a Mexico bar and out in the jungle with Aztec ruins.

So Cinderella can kick ass with the best of them?

"Ha! Just before we played the Castle Donington festival in England some time back, they warned us 'oh, it's all thrash over there, they're gonna hate you' but we had the thrash kids screaming for more. Hey, you play a New Jersey club and *that's* tough! If you didn't kick ass, they'd jump onstage and kick *your* ass."

— PENNY HARDING

Noiseworks don't lose their touch

A track by track breakdown of their "Touch" LP

• Pic by Matthew Deller

Noiseworks' first LP was a typical debut record — a set of strong songs loosely strung together by a band still finding its common grand and an immediately recognisable singer.

The follow up *Touch* (CBS) is more than a typical second LP. Yes theband's found its feet, working as a unit, and becoming more aggressive through the huge amount of touring it's done since the release of that first LP.

But as side two shows, Noiseworks are not content with being just a good rock band. Their lyrics reflect Jon Stevens strong social compassionand optimism. This time around the playing tries harder to complement that 'heart', at times successfully coming up with a music that is heart wrenching.

The aptly named *Touch* is certainly going to widen their platimun-plus base in this country. At the same time, it's going to very much surprise those who've dismissed them as nothing more than a teeny pop outfit or, even worse, a dumb corporate beast.

SIDE ONE: opens with **"Simple Man",** one of the LP's better tunes, which starts off with some jangling acoustic pop and then toughens up. It was originally written for *Crocodile Dundee* about a strong person who tells his partner that he'd protect him/her. Instead of giving it to Hogan (who didn't use it in the end) they should have given it to Jimmy Barnes.

"Touch" — reinforcing the "love thy neighbour" theme from some of the songs from the last one, it's a tough track, with Stuart Fraser's guitar defining the Noiseworks sound even more. It's the sort of track that comes across better live, but nevertheless a strong enough studio cut.

"Voice Of Reason" — a fairly old song which missed out on the first LP, they revamped it with a beautiful acoustic mid-section. The song itself has a raw insistence throughout, very tough. Lyrically it's reminiscent to the message in Farnham's similarly titled hit, hitting out at politicians with short visions and long expense accounts, although it was written five years ago.

"Chained" — stomping in fine style with lots of 'eavy 'eavy guitar, this has the sort of lyrics — *"riding in the back seat with the devil, I'm chained"* — that'll have the audiences up. Again, more suited as a live song than anything but has a good vibe throughout.

"Home" — a typical musician's lament but more concerned with the frustration of not making it quicker to the top, than any instance of homesickness. This is an ambient piece, based around Justin Stanley's keyboards. A pleasant enough tune, it lacks the arrangement that could have made it a powerful statement. Instead, it's at times so soppy it almost short circuited my stereo.

SIDE TWO: opens with a **"I Can't Win"**, a startling track from Noiseworks, a lovely white gospel outing that shows off Jon Stevens' earthy vocals. Originally discovered on an old Ry Cooder LP, it's hard to believe that this wasn't cut in America. It's about as non-Noiseworks as you could imagine, yet opens doors for them in future records.

"Letter" — another powerful vocal performance from Jon, a poignant soul outing that edges forward and back like a wave. Written for a lover, it shows off more than ever their "soft" side, with a performance from the band that's so sensitively compatible to the lyrics that it irresistibly draws you into the track.

"Tell It Like It Is" — they go back to letting loose on this one, taking it by the neck and shaking it around until the whole track stamps and romps along, aided by Justin Stanley's blues harpwork. Not necessarily an essential track but a good mood-builder.

"Keeps Me Running" — there are snatches of a jazz cabaret band and a synth in the first few seconds, which have you wondering what's coming up. But, CRASH, it's another fine thumper, with some top guitar work from Stuart Fraser. One of the album's more instant cuts.

"Live And Die" — a well constructed song where they positive drip blues and funk. The band plays with an intensity, and once again Stuart's guitarwork is beautiful in a midnight blue way.

"In My Youth" — winds up the LP with a soul brother Percy Sledge type tribute about how carefree we were in our younger days. By now there've been enough albums around to prove that whites can sing the blacks and sound just as convincing. But in Noiseworks' case, they prove that a singer who's a Maori who grew up with a family which loved the blues gospel, just helps just that little bit.

Touch should get them a lot of attention. Judging from this LP, they deserve it.

— SIMON MAYNARD

SWEETHEARTS OF THE RODEO
One Time, One Night
(CBS)

Sweethearts Of The Radio are two sisters from Hollywood — Kristine Arnold and Janis Gill. Kristine is the one with the great voice, Janis plays guitar and sings backup vocals.

Unlike new country talents like Nanci Griffiths, the sisters have a very Hollywood approach to their country — very easy and almost formula country pop. Still, it's given them four hits on the US country charts, the last being "Satisfy You" from this LP. They try covers of The beatles' "I Feel Fine" and Los Lobos' marvellous "One Time One Night". It's music moulded straight for AM radio — painless and sweet, and ultimately forgettable.

— ROBBIE COATES

THE SUN AND THE MOON
The Sun And The Moon
(WEA)

Sun And The Moon's former incarnation, The Chameleons produced beautifuly crafted music. They came out at the same time as Simple Minds and Big Country, and it's hard to know why they didn't become as big.

But now Mark Burgess and John Lever are joined by Andy Whitaker and Andy Clegg (both ex-Music For Aborigines). The sound is basically the same, with some real goodies. The opener "Speed Of Life" is breathtakingly clear and precise, a tough but beautiful introduction that keeps up the pace through side one to its final cut "Peace In Our Time", a disenchanted view of how we are so absorbed with consumerism. Flip the record, and side two is disappointing. There are some nice moments but they lack both punch and poignancy. But the end of Side Two "The Passionate Breed" is a fine track too.

— ROBBIE COATES

WEBCORE
Webcore Webcore
(Jungle Freud import)

Webcore are a strange band from England. They hail from a remote Cornish fishing village, where the exploration of their environment, the mysteries of the Himalayas and tapes of Rantha ("a 3,500 year old warrior spirit speaking though an American medium") make up their influences.

Webcore Webcore is an unearthy collection of mind-bending music. It is an experience that transcends acid psychedelia, aiming for the further realms of "the other side". The Lyrics are brooding and vaguely disturbing — *"wash every cow with acid rain/There's nothing sacred any more"*, they whisper on "The Fly Wheel Fly". The darkness closes in on "Puppett On A String" (no, not *that* one) when the rasping voice of the medium cuts into the swelling sea of noise.

Webcore Webcore is a late night record; it takes a surrealistic stance against normality. The ghost of a thousand crickets on "The Silent Rage" is reminiscent of Pink Floyd's "Animals" but the point is less laboured, the sound more ethereal.

— CATHI UNSWORTH

OFRA HAZA
Yemnite Songs
(Larrikin)

There's been a tendency in Australia to file this Israeli superstar as some kind of novelty, alongside Ptastic Bertrand or Perex Prado. It's a pity that her single "Im Nin Alu" wasn't picked up by radio, because it has a sense of joy and uplifting sadly missing from 90% of the stuff that you hear churned out from commercial radio in this country.

Yemenite Songs was recorded four years ago, and features the signle before it was "remixed" for pop consumption, with a lovely golden voice gliding through the backdrop of strings and tins cans. The sleevenotes offer translation and storylines, and there's something nice about hearing a variation of boy-meets-girl love song when you hear a "love song" about a relationship which is brought about by parents with a view to marriage and dowry or lines like that. *"You are as tall as the palace/Cinnamon and perfume in your house/Your eyes are like doe's."*

Forget the New York mix, try the real thing and understand why she's as huge as she is on that side of the world.

— MARK CROMELIN

SAM BROWN
Stop!
(Festival)

The daughter of Cockney Joe Brown, Sam's been around in the background adding her voice to records by Spandau Ballet, Dexys and Adam & The Ants. Now on her debut LP, she's come up with a fairly accomplished record that makes her a singer worth keeping tabs on.

Certainly her voice has real power, as "Wrap Me Up" certainy testifies. But she's let down by the quality of the songs and her lack of a definite style. With no real thread to pull the record together, she tries jazz on "Piece Of My Luck", blues on the title trak and tries for rock and roll on "Ball And Chain". There are two really good tracks here — "This Feeling" which shows her to show off her voice to best effect and a beautifully atmospheric "I'll Be In Love" which features some beautifully complimentary guitarwork from Pink Floyd's David Gilmour.

— MARK CROMELIN

BOOTSY COLLINS
What's Bootsy Doin'
(CBS)

James Brown may be the King Of Soul, but William 'Bootsy' Collins is undoubtedly the funkiest man ever to walk this earth, a giant of rhythmc expression. His comeback album not only lives up to every expectation raised by the legacy of P-Funk but has created the kind of utterly modern, fantasy-packed, febrile funk masterpiece that James Brown could never make, not even in his dreams.

The album's title asks the question that has been on every funk lover's lips since Bootzilla signed off six years ago with the *One Giveth* LP and 'Body Slam' 12 incher, and the answer is that he's been working with everyone from Troiuble Funk and Ryuichi Sakamoto to Iggy Pop.

Now, with the encouragement of Malcolm McLaren and Bill Laswell, Casper has come back out from under his ghostly sheet to rejoin the bun patrol and deliver a state-of-the-art invitation to shake your floppy disc.

The wealth of musical and inguistic inventiveness on show here would take pages to discuss, but suffice to say that the playing, arrangement and production of *What's Bootsy Doin'*, puts it in class of its own, underlined throughout by that ridiculously expressive bass.

Bootsy's feel, finger and FX extract sounds from a bass you'll hear nowhere else, popping, wobbling and distorting into overdrive, insinuating themselves around the melody with an ingnious sense of space and timing that is pure funk heaven.

'Party On Plastic' has a roof-raising click track and bass blast that'll knock down the walls, 'Subliminal Seduction' clicks and chimes in a blissfulKraftwerk vein, and 'Leakin' is a consumate definition of da fonk '88-style.

Then there's the skeletal funkified square-dance 'Shock-It-To-Me', where Bootsy's electro-cutie groan cracks like a stretched wire, and the sci-fi funk of '1st One 2 The Egg Wins', which looks at the miracle of birth from the sperm's point of view, suggesting thatwe;ve all won the human race just by being born. And that's just Side One!

Side Two continues in an equally enjoyable midtempo style, with several obvious FM radio picks, closing with 'Save What's Mine For Me', an udulating bass ballad of magnificent subtlety.

— SIMON WITTER

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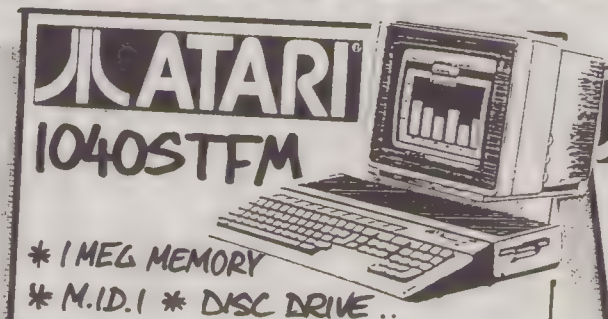

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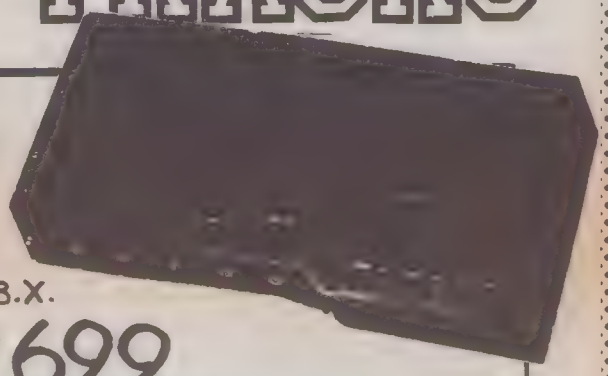

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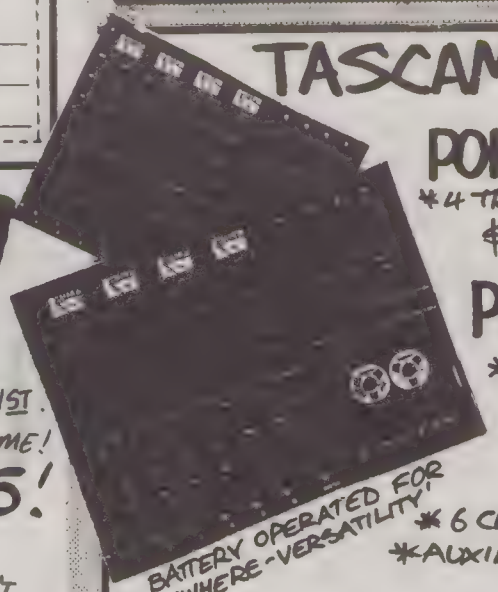

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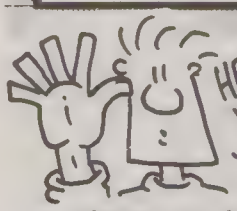

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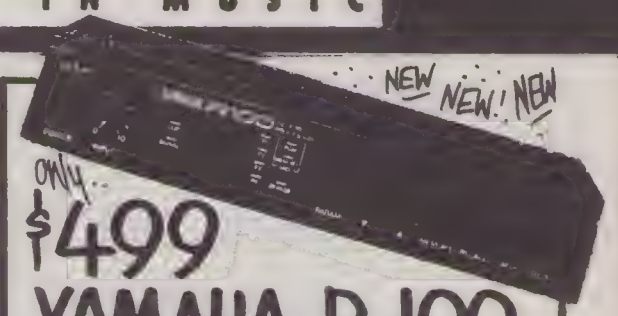

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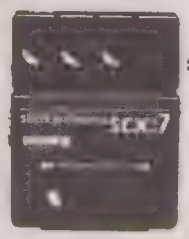

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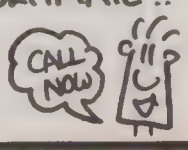

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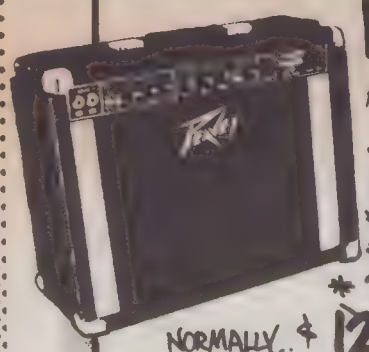

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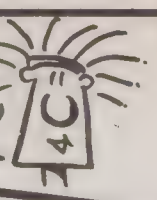

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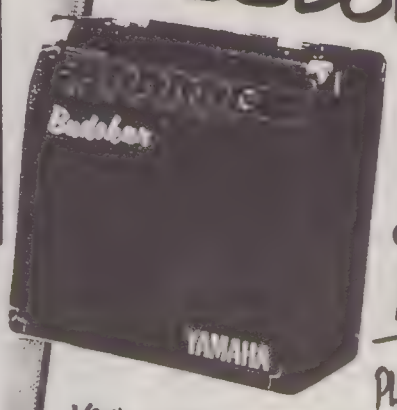

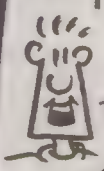

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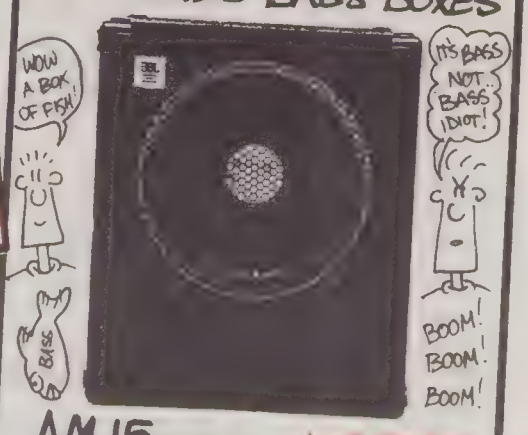

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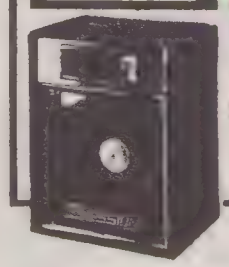
AM 40 * 400W * JBL E-140 DRIVER $995

SESSION



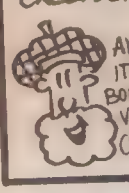
112H SPEAKER..
12" WOOFER & HI. FREQ. HORN
EASILY HANDLES 100W RMS
$259 EA. OR 479 A PAIR!!

115H SPEAKER..
15" WOOFER & HI. FREQ. HORN.
HANDLES 125W RMS WITH EASE!
$359 EA OR 649 FOR TWO!!

MICROPHONES!!

AUDIO SPECTRUM

AS133D MICROPHONE.
LO/HI IMPEDANCE SWITCH
WITH LEAD...
WITH MIC. HOLDER..
EXCELLENT VALUE!!!
~~$69~~



$49

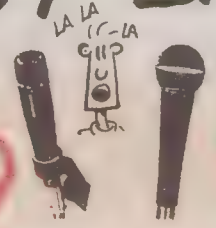
MIC STANDS

CHROME OR BLACK!!
$34.95
BOOM STANDS
CHROME OR BLACK!!
$49.95

SHURE MICROPHONES.

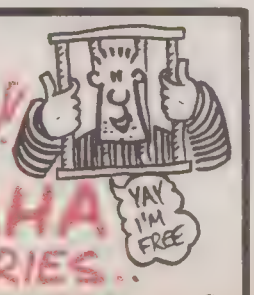
"MOST WIDELY USED MIC. IN THE WORLD!!

SM57 ~~$189~~ NORMALLY $299



SM58 ~~$220~~ NORMALLY $299

JUST RELEASED!!



YAMAHA EM SERIES..
POWERED MIXERS.

* 150W * 6 BAND EQ. *
* 3 STAGE INPUT CHANNEL EQ. *
* REVERB * HIGH HEADROOM *

EM1400 - 4CH... 1395!
EM1600 - 6CH... 1695!
EM1800 - 8CH.. 1995!

"YAMAHA" CLUB SERIES...
SPEAKERS...

S110H - 150W $795
* 2WAY * 10" + HORN.

S112H - 200W $895
* 2WAY * 12" + HORN

S115H - 200W $1095
* 2WAY * 15" + HORN.

LESS FOR CASH - LESS WITH TRADE-IN

DRUMS!

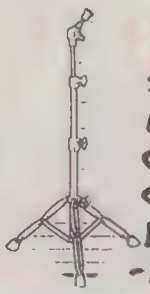
MIRAGE
DRUM OUTFITS
5 PIECE POWER SET
DOUBLE BRACED H/WARE
22" x 14 BASS DRUM
14" SNARE
16" FLOOR TOM
12,13,14 TOMS
* STANDS!
* STICKS!
* BASS PEDAL!
COMPLETE KIT!!
ONLY $599

CB700
INTERNATIONAL
5 PIECE SET
HARDWARE
300 QUICK-FLICK SERIES
22" x 14 BASS DRUM
14" SNARE - CHROME
16" FLOOR TOM
12,13,14 TOMS
DRUM UP A BARGAIN!!
JUST $799

GRETCH
"BLACK-HAWK"..
5 PIECE POWER KIT
22" x 16 BASS DRUM
14" SNARE
16" FLOOR TOM
12,13,14 TOMS
* STANDS!!
* BASS DRUM PEDAL!!
LIMITED STOCK...
NORMALLY... ~~1399~~..
NOW ONLY $999

JUNIOR KITS AVAILABLE FROM ONLY $199 * CYMBALS NOT INCLUDED IN KITS * COMPLETE RANGE AVAILABLE!!

STANDS!!



SNARE	from..	$29
HI-HAT	from..	$49
CYMBAL	from..	$29
CYMBAL BOOMS	from..	$59
DOUBLE BRACED - PRO STANDS.	from..	$59

"YAMAHA"

Yamaha enters the beginners market with two new "power series" drum kits.

Model DP22A 5 piece drum kit including hardware – 2 Cymbal Stands (1 Boom); Hi Hat Stand; Bass Drum Pedal; Snare Drum Stand.

NEW $1295.00* Complete

*Cymbals not included

Model Power V 5 piece drum kit including heavy duty tom holders and hardware – 1 cymbal stand; Hi Hat Stand; Bass Drum Pedal; Snare Drum Stand.

NEW $1595.00*

*Cymbals not included

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OUR PROMISE TO YOU!

1. WE WILL BEAT ANY ADVERTISED PRICE!!
2. WE WILL PROVIDE THE BEST PRE & AFTER SALES SERVICE AVAILABLE!!
3. IF YOU CAN'T FIND IT... WE'LL GET IT!!

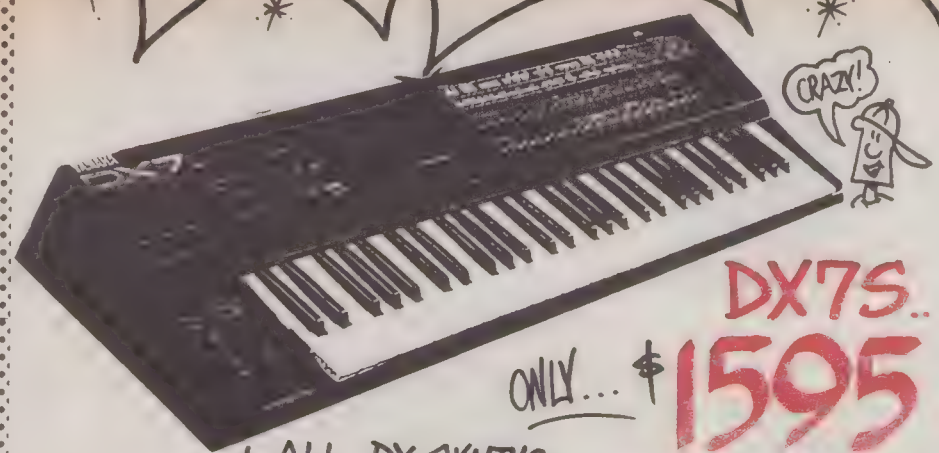
WIN! A YAMAHA RX6 ELECTRIC. WORTH $1695 FREE ENTRY!!

FREE! • GUITAR STRINGS! • GUITAR CASES! • GUITAR TUNERS! PLUS MORE!! WITH EVERY... CHARVEL JACKSON GUITAR!!

FREE MIDIVERB II DIGITAL EFFECTS UNIT!! SEE PAGE 8 !!

THE DEAL OF THE DECADE DUDES!!

IBANEZ NRG140 STRAT.
* TREMELO * CLASSIC SOUND..
PLUS: PEAVY "RAGE" AMP!!
*10 WATTS *OVER DRIVE * BIG SOUND!
PLUS FREE GUITAR LEAD!
$499
~~$759~~ NORMALLY..



CRAZY!

DX7S.. ONLY... $1595
NORMALLY.. ~~$2295~~
* ALL DX SYNTHS AT CRAZY PRICES!!

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FOR EVERYTHING YOU NEED IN MUSIC

5 BIG LOCATIONS!!

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FOR EVERYTHING YOU NEED IN MUSIC

SUPER RUN-OUT SPECIALS!

DONT MISS OUT!

GUITARS!

ROCKET STRAT COPIES $139 – FITZ.
FENDER '62 RE-ISSUE STRAT $795 R/WOOD.
EPIPHONE MELODY MAKER SOLID $499 - FITZROY.
SUZUKI EXPLORER COPY $145 – FITZROY.
KRAMER FOCUS 6000 $995 – RINGWOOD.
CHARVEL 3A (BLACK) WITH MIDI CONVERTER $1995 BOX HILL.
VANTAGE FLYING 'V' COPY $359 - FITZROY.
ROCK 'P' BASSES $159 – FITZROY.
FENDER SQUIRE BASS $475 - FITZROY
WASHBURN G3V STRAT $199 BOX HILL
FENDER 'THE STRAT' DEMO (PINK) $795 BOX HILL

AMPLIFIERS!!

SUNRISE ROCK 12W VALVE $[illegible] - RINGWOOD
MARSHALL 100W. COMBO $995 - RINGWOOD
ROSS 50W CHORUS AMP. $[illegible] - RINGWOOD
ROLAND CUBE 60 GUITAR $595 - RINGWOOD
LANEY 50 W. COMBO $[illegible] - FITZROY
FENDER VIBROSONIC 100W. $595 - FITZROY
KMD 100W. SPLIT CHANNEL. $795 - FITZROY
KMD 60W. VALVE. $[illegible] - BOX HILL
MARSHALL 30 W. BASS AMP. $495 - BOX HILL
MARSHALL 250W. BASS BOX. $499 - BOX HILL
LANEY 130W. KEYBOARD AMP. $999 - BOX HILL

EXTRA! EXTRA! MORE GUITARS!

YAMAHA SE205 STRATS $299 – BOX HILL
SESSION CJ1 STRAT-PINK- $179 – BOX HILL
TORCH FRETLESS BASS $199 – BOX HILL
WASHBURN RUOY SAR20 GUITAR $599 – BOX HILL
VALENCIA ACOUSTIC 6 STRING $89 – FITZROY
HONDO DX1 STRAT (WHITE) $295 – FITZROY
CUSTOM EXPLORER (LIME GRN) $595 – FITZROY
HONDO STRAT (RED) $159 – FITZROY

KEYBOARDS!!

YAMAHA DX100 $[illegible] - R/WOOD
YAMAHA TX1P PIANO MODULE $[illegible] - "
AKAI MB76 MIX BAY $[illegible] - "
AKAI ME255 KIBOARD SPLITTER $[illegible] - "
AKAI ME30PII PATCH BAY $[illegible] - "
AKAI PEQ6 PROG. EQ $375 - "
ROLAND D50 SYNTH $1995 - BOX HILL
ROLAND UP70 VOICE PROCESSOR $1599 - "
ROLAND MC500 II $1895 - "
KORG MI SYNTH $2395 - "
YAMAHA DX7IID "DEMO" (WITH 'E' BOARD) $2395 - "
YAMAHA TX812 TONE MODULE $695 - "
ENSONIQUE MIRAGE (RACK MOUNT. SAMPLE) $995 - "

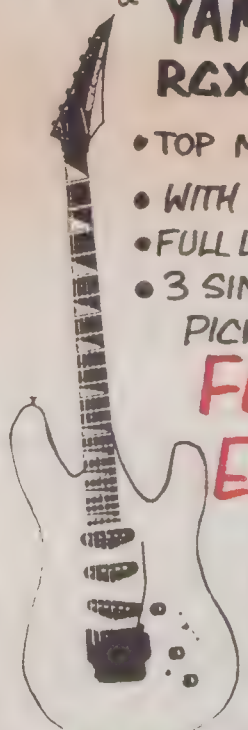
DRUMS!

GRETSCH KIT (RED) 5 PCE $795 - FITZROY
EVOLUTION KIT (BLACK) 5 PCE $495 - FITZROY

ORDER NOW IT'S EASY!!

WIN!

a YAMAHA RGX1203S



- TOP MODEL
- WITH CASE!
- FULL LOCKING SYST.
- 3 SINGLE COIL PICK-UPS.

FREE ENTRY WITH EVERY ORDER PLACED!!

WORTH..$1695..FREE!

EASY "MAIL-ORDER" FORM

NAME _____

ADDRESS _____

_____ P/CODE _____

QTY	PLEASE SEND THE FOLLOWING..	PRICE $	PRICE ¢
	SUBTOTAL		
	FREIGHT	$10	—
	TOTAL		

FREIGHT
ONE PRICE!!
ANYWHERE IN AUSTRALIA..
$10 FOR ANY AMOUNT!!
(MAJOR CENTRES ONLY)

YES YOU CAN USE YOUR CREDIT CARD TO ORDER OVER THE PHONE!! ● WE HAVE CHEQUE CARD FOR YOUR PERSONAL CHEQUE!

I'D LIKE TO PAY BY CARD..
..PLEASE DEBIT MY...

Bankcard ☐ MasterCard ☐ VISA ☐

CARD NUMBER

EXPIRY DATE SIGNATURE

FRETTED INSTRUMENTS CANNOT BE HELD RESPONSIBLE FOR ANY ERRORS IN THIS CATALOGUE..
ALL PRICES ARE CORRECT AT TIME OF PRINTING AND ARE SUBJECT TO CHANGE WITHOUT NOTICE..

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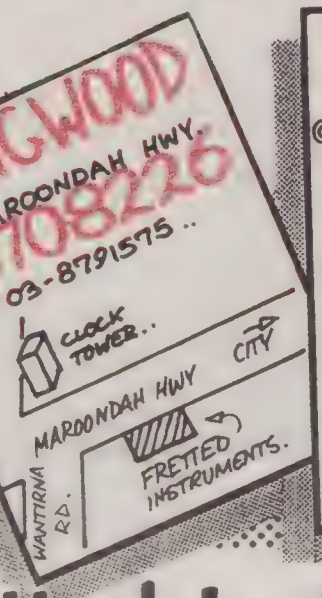
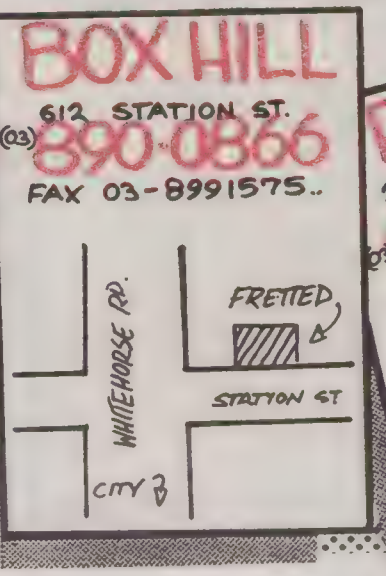


BOX HILL
612 STATION ST.
(03) 890-0866
FAX 03-8991575..



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HOBART
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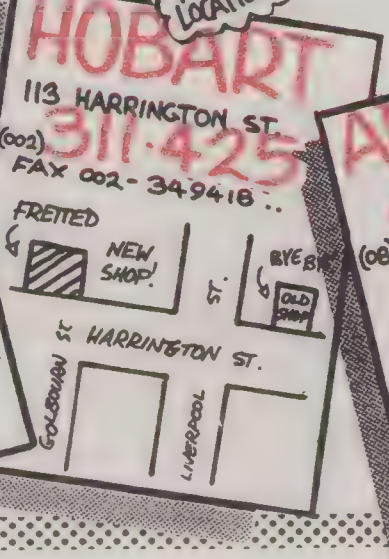

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231-0066
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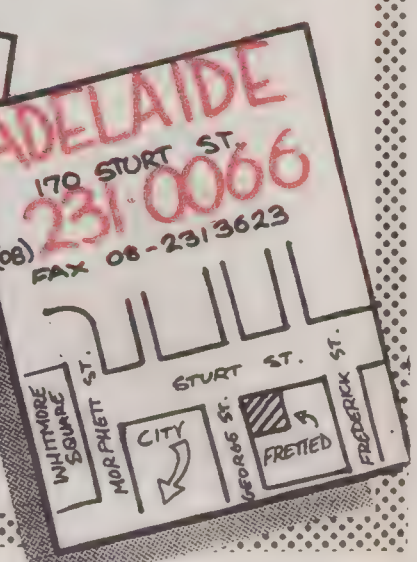

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HONDO VINTAGE STRAT..

FROM THE Nº 1 GUITAR MANUFACTURER!!

* TREMELO SYSTEM * 3 SINGLE COIL PICK-UPS!
* FIVE WAY SWITCH * FAST ACTION..

COLOURS.. RED..BLACK..WHITE!!

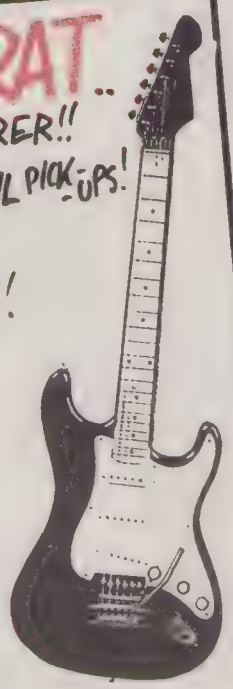
PLUS.. FREE.. SET OF POWERED HEAD-PHONES..!!

PLUG 'EM STRAIGHT IN....

HOW CAN IT BE VINTAGE IF IT'S BRAND-NEW?

BOTH ONLY... $239

YOU PAY ONLY FOR THE GUITAR..!



HONDO VINTAGE STRAT..

PLUS.. ROSS 10W "HIGH OCTANE" AMP!

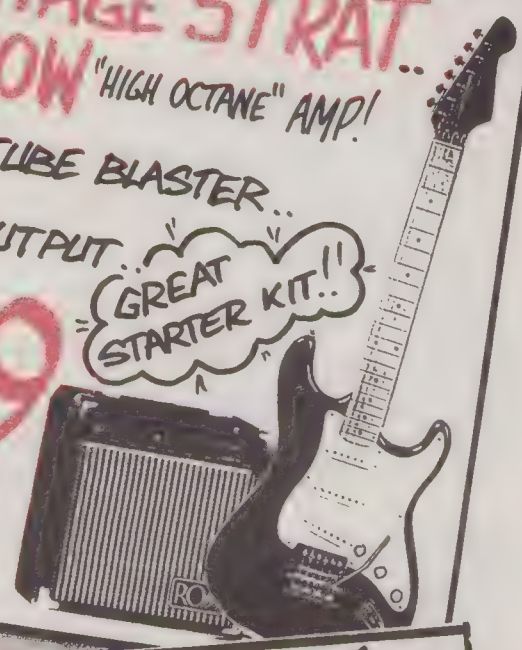
* OVERDRIVE / TUBE BLASTER..
* HEADPHONE OUTPUT..

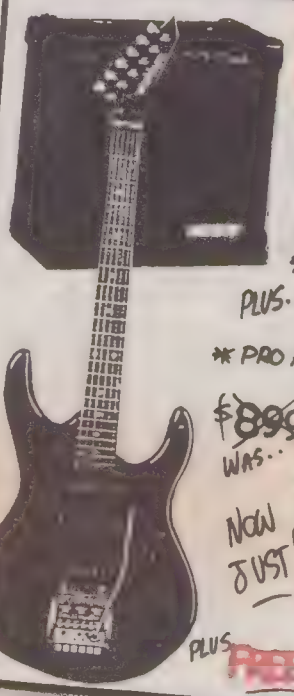
THE LOT NOW ONLY.. $349

WAS.. ~~$548~~

GREAT STARTER KIT..!!

PLUS.. FREE!! GUITAR-PICKS & LEAD!





WASHBURN "WIPE-OUT"

WASHBURN G3 'V' "CHARVEL STYLE" GUITAR
* CANADIAN ROCK MAPLE NECK
* FULL LOCKING SYSTEM
* 3 'HOT' WASHBURN SINGLE COIL PICK-UPS
* 5 WAY SWITCH - COLOURS. RED. WHITE. BLACK.

PLUS.. WASHBURN (SX30R) 30W AMP..

* PRO AMP * OVERDRIVE * REVERB * HUGE SOUND!!

BUY BOTH FOR ONLY...

WAS.. ~~$899~~

NOW JUST!! $679

ONLY FOR DUDES!

PLUS FREE GUITAR TUNER!! PLUS FREE GUITAR LEAD!!

NEW YAMAHA RGX112 NEW

* TWO OCTAVE NECK * TREMELO SYSTEM..
* REAR HUMBUCKER + TWO SINGLE COIL PICK-UPS!
* SOLID BODY * FOUR COLOURS!!

BLACK..WHITE..RED..METALIC BLUE...

PLUS.. MARSHALL MICRO-STACK!

* HEAD & TWO BOXES * OVERDRIVE.

BIG MARSHALL SOUND!!!

~~$1099~~ NORMALLY..

$899

PLUS.. FREE GUITAR TUNER! PLUS FREE GUITAR LEAD!!

CHARVEL FREE!

TOTAL PACKAGE WORTH $190! YOURS FREE!!

WITH EVERY CHARVEL GUITAR..
* HARD CASE * PICKS..
* GUITAR LEAD !!
* GUITAR STAND !!
* GUITAR TUNER !!

MODEL I — ~~$899~~ NOW.. $599
* ONE JC 90 HUMBUCKER
* FULCRUM TREMELO

MODEL IA — ~~$999~~ $699
* FULCRUM TREMELO
* 3 SINGLE COIL PICK UPS

MODEL II — ~~$1295~~ $799
* JACKSON LOCKING SYSTEM
* REAR HUMBUCKER - 2 SINGLE COILS

and.. U.S.A JACKSONS!! $2995

* LIMITED EDITION * FLITE CASE
* INDIVIDUALLY SIGNED + NUMBERED!

NOW IN STOCK! CALL NOW!!

NEW YAMAHA RGX GUITARS!

COLOURS: RED. BLACK. WHITE. ELECTRIC BLUE..

RGX110 * SINGLE HUMBUCKER * VINTAGE TREMELO ~~$310~~ Now.. $210

RGX211 * REAR HUMBUCKER * FULL LOCKING SYSTEM * FRONT SINGLE COIL ~~$525~~ $399

RGX312 * REAR HUMBUCKER * FULL LOCKING SYSTEM * 2 SINGLE COILS ~~$599~~ $479

RGX1200 SERIES..(AS PICTURED)

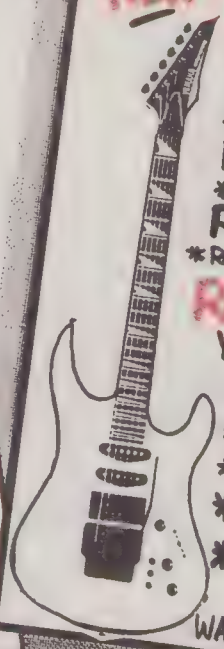
YOUR CHOICE OF PICKUP COMBINATIONS!

* TWO OCTAVE NECK * ALDER BODY.
* PRO FULL LOCKING SYST.
* RECESSED JACK INPUT.
* THRU NECK!
* WITH CASE!

..ONLY... $1295

WAS ~~$1695~~.

I DONT BELIEVE IT!



REMEMBER! IF YOU DONT SEE IT.. ASK US!

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FOR EVERYTHING YOU NEED IN MUSIC

* BASS SELLOUT.. UNBEATABLE DEALS!!

HONDO "P" BASS

* CLASSIC VINTAGE STYLE
* SPLIT PICK-UP

PLUS:.. A SET OF POWERED HEADPHONES "PLUG 'EM STRAIGHT IN!!"

WAS.. $ ~~359~~

NOW.. $ 249..

WOW.. HEAVY DEAL DUDE

CALL NOW!!

* EXCLUSIVE TO FRETTED!... *

YAMAHA MOTION BASS

MODEL III $895 ~~$1295~~

MODEL II WITH FINE TUNERS $1095 ~~$1295~~

* 2 OCTAVE NECK
* ROUND TOP BODY
* 16 POLE - -HUMBUCKING- -PICKUPS!!

EXCELLENT "SLAP" BASS!

NO-ONE SLAPS MY BASS!..

Fender® QUALITY BASSGUITARS

STANDARD 'P' BASS CLASSIC MODEL.

* 34" SCALE.
* MAPLE OR ROSEWOOD NECK.

$ 1099 NORMALLY..

NOW.. $699

YES, THAT'S A SAVING OF $400!!

'MAZING!

? IF.. ?

ITS NOT LISTED.. ASK US!!

QUALITY GUITARS & BASSES..

* WASHBURN * YAMAHA *
* FENDER * IBANEZ *
* GIBSON * CHARVEL *
* JACKSON * MUSICMAN *
* EPIPHONE * KRAMER *
* STEINBERGER * B.C.RICH *
* MARTIN * SESSION *
* TAKAMINE * ASTURIAS *
* YARI * DOBRO. *
* FERRINGTON *
* CRICKMORE *
* OVATION *

GOT ANY SHIMEKLEBOKS?

NEW * YAMAHA APX ELECTRIC ACOUSTIC GUITAR SERIES

FROM...

* STEEL OR NYLON STRINGS
* THIN BODY
* ACOUSTIC WARMTH - ELECTRIC POWER!
* DUAL PICK-UP SYSTEM

PHONE FOR A FREE COLOUR CATALOGUE!!!

THE RESULT OF A CENTURY OF YAMAHA QUALITY!

APX5 $695 APX6 $795

APX7 $850 APX9-12 $1195

Fender® USA STRAT

FROM ONLY.. $1399 WITH CASE!!

OH WOW!

HEARD ABOUT THE CUSTOM SHOP?

* ERIC CLAPTON MODELS.
* VINTAGE STRATS + 'P' BASS'

FENDER SQUIER "STRATS"

ONLY.. $595

SOLD!

FREE HARDCASE FREE TUNER!!

USA B.C. RICH.. GUITARS and BASS'

* CUSTOM COLOURS FROM... $1795
* GRAPHICS..
* INC. CASE!!

WARLOCK.

IRONBIRD.

Washburn WASHBURN ACOUSTICS..

I'LL TAKE BOTH!

D10 STEEL STRING
* NATURAL SPRUCE TOP
* MAHOGANY BACK + SIDES
* ROSEWOOD FINGERBOARD
* CHROME TUNERS

OR..

C10 NYLON STRING.
* BLONDE SPRUCE TOP
* MAHOGANY BACK + SIDES
* ROSEWOOD FINGERBOARD
* MAHOGANY NECK
* EXCELLENT CLASSICAL GUITAR

ONE PRICE FOR EITHER GUITAR!!

$159 ~~$199~~

QUALITY AT A PRICE!!

FULL RANGE OF QUALITY ACOUSTICS. BANJO'S - MANDOLINS - DOBROS, UKE'S - DULCIMERS & MORE AT OUR FITZROY STORE!

IBANEZ

FULL RANGE AVAILABLE!!

* STEVE VAI MODEL...

FROM ONLY!.. $1399

* ALL MODELS AT UNBEATABLE PRICES!
* LESS for CASH..
* LESS for TRADE IN..

LESS FOR ME!

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"E" BOARD IS HERE!

WILL SUIT ANY DX7II !!

- 16 CHANNELL 16 TRACK ON BOARD SEQUENCER
- REAL/STEP TIME INPUT WITH FULL EDITING
- 220,000 NOTE RECORD DIRECT TO DISC. (ON FM MODEL)
- 8 VOICE MULTI TIMBRAL CAPACITY
- EQUIVALENT TO ATX802 RACKMOUNT
- FULLY PROGRAMMABLE AUTO CHORD ACOMPANIMENTS
- ALSO 'E' BOARD FOR MKI DX7s !!
- HUGE SOUND LIBRARY'S FOR ALL FRETTED CUSTOMERS !!

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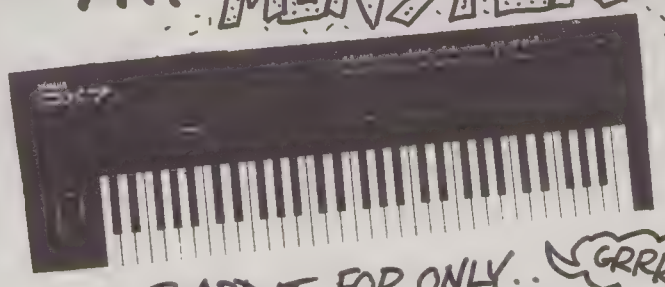

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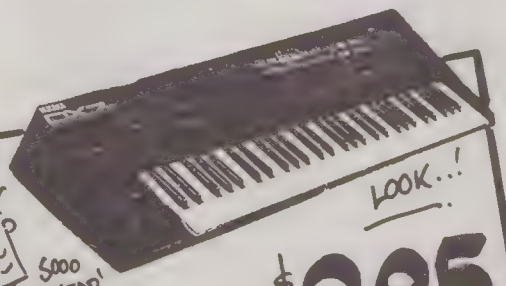

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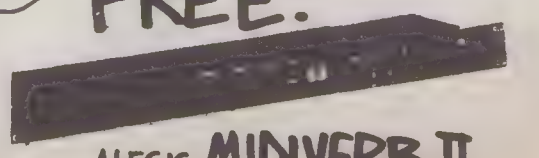

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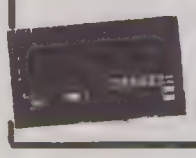

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Diamonds in the rough

VARIOUS ARTISTS
Boogie Balls And Blues — Australian Hard Rock 1970-77 (Raven)
Ronnie Wood & Bo Diddley
Live At The Ritz (Mighty Boy)

In the early '70s, the Real Man musicians used to believe that the only decent thing to listen to was R&B and da blooze, with the volume cranked right up. Anybody who listened to anything else was a bleedin' fairy. The scene's godfather, Billy Thorpe, in typical bluster claimed that Australian heavy rock was the heaviest and rawest in the entire universe.

Why? Firstly, unlike their overseas counterparts, Oz musos rarely made money. They generally stayed poor, hungry, angry and therefore not prone to moulding themselves as pop stars.

Secondly, radio wasn't too crazy about their wild sounds (some things don't change, right, gang) so these bands never even *thought* about the radio when they made their records. No art, no pop hits, their records were as butch and raucous as their live shows. Oz heavy rock at the time wasn't super-it was raucous, sexy and dirty. "Dirty Deeds Done Dirt Cheap" slaverred AC/DC. "I'm Your Satisfier" boasted the Masters Apprentices. "I'm A Skirt Lifter" you could positive feel Buffalo's tattoos pop out of the speakers.

• Billy Thorpe during the acoustic part of his show

And Thorpie was the movement's arch-angel, playing the decibel dragon, popularising the yobbo's chant "suck more piss", vigorously waving the Aussie flag and playing very much the tough guy. As the sleevenotes, written by our very own Ian McFarlane describe it: "Thorpie captured an audience most bands didn't know existed — young, predominantly male, beer swilling suburbanites who thrilled to the spectacle of the pony-tailed rocker in full flight, fronting the bombastic Aztecs."

Some great live bands came out of that era. Some of them did crack radio and have hits, represented here by Chain ("Black And Blue"), Carson ("Boogie Pt 1") Band Of Light ("Destiny Song") AC/DC ("Baby Please Don't Go") as well as some minor studio hits from Buster Brown and Buffalo. The live side is the beauty — rough as warts, it captures Coloured Balls ("Johnny B Goode") The Aztecs ("New Orleans") Sid Rumpo ("Sweet Home Chicago") Blackfeather ("Still Alive And Well') La De Das ("I'm Ready") the mighty Tatts ("Rock And Roll Outlaw") and AC/DC again with a previously unreleased live track "Dirty Deeds", from Sydney's Haymarket in 1977.

Last year when the Stones were fighting about whether to go on the road again *(zzzz — ed)* Ronnie Wood linked up with American blues pioneer Bo Didley, a man who'd helped shape the Stones own sound in the early '60s. The songs are divided neatly between Didley's past ("I'm A Man", "Road Runner" etc) and Woody's back pages (the Faces' "Ooh La La", the Stones 'Honky Tonk Women" etc), a rough and raucous club rendition of two blues guys who made their mark and never forgot what their spirit was about. Mind you, the renditions here are hardly essential, but good time listening nevertheless.

CHRISTIE ELIEZER

UPS AND DOWNS
Underneath The Watchful Eye (Mushroom/Festival)

Good old-fashioned basic pub pop/rock of the Sydney variety (that's where you mix in the 60's-style jangly guitars and the occasional social commentary).

That's not an insult — this is solid, enjoyable meat-and-potatoes stuff, done well, and streets ahead of some other bands who inhabit roughly the same territory — f'rinstance V.Spy V Spy, who might one day be a good band when they learn to play a second song, rather than the same one over and over again with different lyrics.

You can hear echoes of the Spys, a touch of The Church and a bit of the Oils softer side here and there across this album — all with a good commercial sense and clean, ungimmicky production (by the band and engineer John Harvey).

It has taken a fair while for Ups And Downs to reach this point, of putting out a fully-realised album, having had a history of peaks and troughs *(HA! You thought I was going to do a bad pun on the band's name, didn't you? This ain't Smash Hits, y'know!)*. In fact, despite their "Sydney-ness", the band originally hail from sunny Brissie — which they soon outgrew and headed for the greener pastures, building a following the traditional way: remorseless gigging and becoming the best support band in town. Just about every major Aussie act has had U&D warm the crowd for them at some stage and the band can now fill all but the largest venues in their own right. The Protestant Work Ethic lives!

Obviously, Ups And Downs are never going to be INXS — and probably don't want to be, but main songwriters the Atkinson brothers (bassist/singer Greg and drummer Darren) pen tidy songs that go down well in the pubs and their well-honed live abilities even impressed the usual crowd of jaded hacks, sales reps and assorted freeloaders at the album's launch a couple of weeks back, where the invitees are usually more concerned with the quality of the cheese dip than the poor buggers looking shit scared, playing their hearts out up on the stage.

You've probably heard songs, like the singles "Lit By The Fuse" and "Moments Away" and these are good examples of the tradesmanlike, professional nature of the album. Throw in a couple of ballads for variety, plus the now-obligatory "aren't Australia's indigenous people getting a raw deal during the Bicentennial year" number ("No Rope Is Long Enough") and *Underneath The Watchful Eye* is a fine example of the Oz Rock idiom, that so many want to write off as dead — but the corpse just keeps on kicking.

Some might find it unfashionable, but its alright by me. You could find worse things in your Christmas stocking.

— ROSS CLELLAND

JAMES
Strip-Mine (WEA)

The trouble with James is that it tries to be all things to all people. In moments of relaxed madness it would have us believe it is the greatest mellow-pop band since The Police. Then when the heat is turned up on its percussive stove, visions of an enlightened, new generation New York Dolls is what James dreams the obedient listeners sees. And of course when the pace is somewhere between the vocals tastefully bent towards a Cockney slur, well take your pick of The Smiths or Madness, depending on whether you are ready for haunting introspection, or dance extroversion.

In essence, what all this means is that *Strip-Mine* is more of a parody on numerous in-ply musical styles than an album of spontaneous, genuine sounds. The listener is always left with the feeling that even if he hasn't heard the style before, well at least he intimately knows the original creator of it. Having said that, tracks like the rambling rhythm but lyrical grit of 'Are You Ready' and the suburban bop of 'What For' are easy to access and awash in free-flowing, mentally-stimulating guitar.

— ROBERT VELLA

MISTAKEN IDENTITY
Merry Go Round (Identity)

With the release of their debut album this young Melbourne jazz quintet achieve a number of goals other bands set themselves and never reach.

For a band of under-twenty-fives to have been together for close on three years, to have survived a couple of line up changes and to have released a self-financed, independently-recorded *(by 3PBS, Melbourne Public Broadcasting FM Station with heavy jazz involvement)* album of primarily original material, shows a great deal of tenacity and use of resources.

From the beginning of 'I Don't Know', an instrumental, led with a drum major's marching snare beat, through to 'Intersection', written by the piano player Steve Sedergreen's father Bob, (himself renounced and highly distinguished pianist) with lyrics by the accomplished vocalist Judy Jacques, this album is full of life and allows the band to defy its relatively limited experience, in a medium where thirty years' of playing is almost a prerequisite.

The cover of Sonny Rollins' 'St Thomas' provides a sparkling highlight on side one, while Felicity Provan's voice, flugelhorn and trumpet playing are given a deservedly prominent position, in particular her scat treatment on 'Curious Estate' shows a fluency defying her relatively few years of experience. This record is finished with the already mentioned 'Intersection', where Provan this time displays a pleasing wide vocal range and style reminiscent of the song's lyricist, surely a solid base upon which to build. This is backed with confidence by the band who are always careful never to powerplay any of their parts, at the same time never slipping into a text book style interpretation.

This record provides a snapshot of a point-of-time which has now well passed. The band line-up has changed since this recording was made, the competent rhythm section has been replaced by another of equal quality. What we have here is a band growing up in public, this record now having become a reference point for all future work and a very worthwhile document of the new guard of Melbourne Jazz.

— MARTY WILLIAMS

CHRIS DE BURGH
Flying Colours (Festival)

With that curious Paris '68 haircut and corduroy jackets, Chris De Burgh immediately gives himself away as a post-structuralist lecturer on media and society. This record is just the latest aspect of his vital research into "Textuality And The Tolerance Factor: Muzak As A Case Study".

Here, Dr De Burgh develops his earlier discovery that the sentimental Christmas market expands in inverse proportion to the theoretical rigour of the material. Motifs and patterns evident in his previous field work recur: the 'lady in red', and so on.

Reactionaries in the closed world of academia have tried to discredit Dr De Burgh by implying he's an ageing Irish showband singer who threw in a bit of early Genesis to widen his appeal to younger audiences on the cabaret circuit. They have even suggested he intends no sub-reading of this mail-order musical mush and actually intends it to be taken seriously!

Fortunately most media-aware people see these allegations for the right wing scam they are and look forward to reading Do De Burgh's long awaited thesis.

— JOAN McCOURT

singles

Edited by Stephen Walker

SOMETIMES
People Go Home (Sometime)

What a quiet little band. The singer's plaintive vocals are the main focus on this spartan pop piece. He holds it together well. More English influenced than most Oz indies. I'm never sure what those sensitive souls who like this kind of thing find in it. Gentle boys and girls will find it here however. Buy Australian.

SWARM
Fifteen Minutes (Lemon Music)

More sensitive, wordy jangle pop from Melbourne's independent. Boyish emotion won't set the world abuzz just jet. More sting next time please.

SAINTS
The Music Goes Round My Head (Mushroom)

No. Chris hasn't lost weight, got a new haircut or undergone shock treatment. That's Yahoo Serious on the cover, star creator of the movie *Young Einstein*. This track is lifted from the soundtrack. The old Easybeats song features Bailey's Irish scream vocals giving it a spirited treatment. The rogue's brogue still rocks.

BULLET BOYS
Smooth Up In Ya (Warner Bros)

L.A. four piece with *that* current American hard rock sound. Anthemic chorus, semi hysterical vocals and post Eddie V.H. guitar cliches. Old Reagen rule rock. Don't vote for it.

EXPLODING WHITE MICE
Breakdown Number Two (Festival)

Adelaide's rockin' rodents twitch their hairy heads and nibble on a very low grade piece of power pop cheese.

NOISEWORKS
Touch (CBS)

Big guitars, production and passion. Great wide screen guitar radio rock with energy and firepower. Credit where it's due, this succeeds admirably within the band's own limited horizons.

SUNDOGS
Games (Festival)

Oz trio are all pose and no power. So what if they signed up to an O/S company, that's probably indicative of their greed and lack of identity. Let Sundogs lie.

MICA PARIS
Like Dreamers Do (Festival)

Black British chanteuse on a tasteful supper club style tune. Guest Courtney Pine blows his impeccable jazz tinged horn. Tasteful but forgettable.

ANGELS
Finger On The Trigger (Mushroom)

Surprisingly mundane, flat track. I have endless admiration for Doc's stage energy, tenacity and perserverance, but this snuck through his quality control filter.

AUSTEN TAYSHUS
They're Coming To Take Me Away (Max)

The Napoleon XIV 60's novelty hit, radically restructured by the manic mouth. A very '80s sound (samples etc.) might make this an annoying hit or an embarrassing flop.

DIE LAUGHING
Swept Away (Max)

Just die, OK? Outdated pop cliches should be given an early grave.

THE JOHNNYS
Anything Could Happen (Mushroom)

With their cow drunk image, people sometimes forget the the J's are fine pop/rock craftsmen. Here's an example of their skill. Simple, sparse but unfortunately lack-lustre. Back to the corral little doggies.

HUMAN LEAGUE
Love Is All That Matters (Virgin)

Dear Phil. Your poncey pop is clapped-out and tired. A Jam/Lewis gloss production cannot cover-up the incipient simper of your shallow talent. You and your pop bimbo girlfriends are an embarrassment. Go away.

REM
Orange Crush (Warner Bros)

Six albums of innovative intelligent pop from America's REM and still Australian commercial radio shuts its ears and minds. Surely this driving modern new single, featuring Stipe's brilliant words and vocals and innovative production will break through. The veiled, but strong politics and anger burns through. In a just world, REM are the stars of modern pop radio. Commercial radio programmers don't like bands who are more intelligent than they are.

in camera...

Nugent turns his hand to film . . .

Ageing rock star Ted Nugent, the gonzo guitarist whose 1968 epic *Journey To The Centre Of Your Mind* was hailed as the birth of punk rock, has turned his talents to film.

Nugent, who wants us to believe he turned 40 this year (what on earth detained him?), has a major role in John Dunning's new film, *State Park*.

Directed by Rafal Zielenski, *State Park* also stars James Wilder, Kim Myers and Isabelle Mejias.

The story is, three girls go camping and get caught up in some ho-ho comic adventures while trying to save the state park from being ruined by an evil industrialist.

The highlight of their holiday is the Weewankah Wilderness Challenge, a rock concert and a cute environmentalist hiding in a bear costume. The question is, will you die of anticipation before the film is released?

★ ★ ★

Meryl Streep, currently winning rave reviews of her portrayal of Linday Chamberlain in *Evil Angels*, has signed to play the lead role in a new Italian film called *The Barber Of Siberia*.

The film is one of several new projects out of Italy that should be seen in Australia within a-coupla-years.

Another is an adaptation of Jerzy Skolimowsky's *Torrents Of Love*, which stars Nastassja Kinski and Timothy Hutton. Based on a story by Turghenev, the $10 million production is now shooting in Czechoslovakia.

Awaiting release are *Etoile*, Peter Del Monte's new film starring Matthew Modine, and *Little Devil*, directed by Roberto Benigni, who also co-stars with Walter Matthau.

Work is about to commence on a film version if Bolognini's *The Time Of Indifference*, starring Liv Ullman and Peter Fonda.

And, following hot on the heels of the controversial *Last Temptation of Christ*, comes *A Child Called Jesus*, which offers another view of the life of Christ, his childhood.

The film's producers promise the film will not offend sensitive Christians.

★ ★ ★

***Family Ties* star Michael J. Fox has scored the lead role in director John Badham's action comedy *The Hard Way*, after it was turned down by both Ted Danson *(Cheers)* and Kevin Kline *(A Fish Called Wanda)*.**

Fox has asked that the script be slightly rewritten. In the film, he'll play an actor who researches a new role as a policeman, by spending time hanging out with cops in Chicago.

He will star opposite film veteran Gene Hackman in the film.

Meantime, the search is on in the US for a Michael Fox lookalike. The real Fox is about to start work on a series of softdrink commercials using "two" Michaels.

His double will wear a life-like mask, created by special effects whiz Rob Bottin, who created the effects for *Robocop*.

★ ★ ★

Michael J Fox's wife, Tracy Pollan has landed the role of one of the Kennedy children in the forthcoming American TV mini-series, *The Fitzgeralds and The Kennedys*.

Pollan, 27, who met Fox when she landed the role of his girlfriend Ellen in *Family Ties*, later appeared with him in the feature film, *Bright Lights, Big City*.

They married a short time after Fox returned from shooting *Casualties Of War* in Thailand, starring opposite Madonna's husband Sean Penn.

Fox and Pollan share a ranch in Vermont, from where they commute to Hollywood.

★ ★ ★

The glamor-girl Gold medallist at the recent Seoul Olympic Games, Florence Griffith Joyner, widely known as Flo-Jo, says she's received several film offers but has not yet accepted one.

She wouldn't be the first athletic champ to make the transition into films. Remember Johnny Weismuller as Tarzan? Then there was Buster Crabbe, Bruce Bennett, Sonja Henie and Glen Morris.

Locally, Iron Man Grant Kenny had a starring role in the Australian film, *The Coolangatta Gold*.

Not all athletes become Box Office gold though. Who can forget decathlon champion Bruce Jenner's hideous movie debut in the Village People movie, *Can't Stop The Music*.

He sank without a trace. And just as well. If he'd bobbed up again, thousands of nauseated filmgoers would have pushed him back under!

— DULCIE JEAN

The Cutting Room

film news, interviews & reviews

on video

The Last Emperor

Starring: John Lone, Peter O'Toole, Joan Chen
(RCA-Columbia-Hoyts)

As its title suggests Italian director Bernado Bertolucci's movie *The Last Emperor* traces the unbrilliant career of China's last emperor, Pu Yi, who assumed the imperial throne in 1908 at age three and died fifty nine years later a poor gardener who had been re-educated by the Revolution.

In between, he lived with concubines and eunuchs inside the Forbidden City; was disposed and became a playboy; served as a puppet emperor for the Japanese in Manchuria; and was captured by the Russians,

sent to a Chinese prison and ultimately 're-moulded' by the Party.

Pu Yi's journey makes a strange kind of epic, for the man was history's fool, often sitting at the pivot of great events and institutions, but never able to shape any of them.

The Last Emperor stars John Lone, a Hong Kong born American actor, who plays Pu Yi from age 18 to 62. His performance naturally dominates the picture, but Peter O'Toole who plays Pu Yi's friend and tutor and Joan Chen as the principal wife of Pu Yi both play impressive roles.

With its obviously mammoth budget, the film was shot on location with 19,000 extras. It is easy to see why *The Last Emperor* was the winner of nine academy awards. The cinematography, costumes, acting and lavish production makes for a most spectacular epic.

— DEBRA NICHOLDS

Three Men And A Baby

Starring; Tom Selleck, Steve Guttenberg, Ted Danson
(Touchstone)

Based on the French comedy *Trois Hommes Et Un Couffin, Three Men And A Baby* tells the story of three dedicated, self-indulgent bachelors who share a luxurious Central Park penthouse, furnished like a high-tech fantasy land, catering to every pampered whim. Their dreamland collapses when six-month old Mary is abandoned on their doorstep by one of their former girlfriends.

Late nights are traded unexpectedly for early mornings as the trio endure the teething problems of parenthood. Their ineptness is the comedy's punchline and is amusing for a while, but the obsession with poo jokes is milked for all its worth.

Luckily a subplot is introduced, involving a heroin racket and a kidnapping threat. This crisis allows the principals to develop a protective instinct toward the endearing waif, and their concern eventually blossoms into sentimental attachment.

The film may have its pitfalls but its hard to view with disdain for the duration, you'll find yourself cooing at all the predictable moments. Directed by Leonard Nimoy (the vulcan Mr. Spock in the *Star Trek* series), *Three Men And A Baby* is the second biggest American moneymaking film in Australia ever and will no doubt enjoy similar success on the small screen. **— DEBRA NICHOLDS**

p·o·c·k·w·o·r·d·s

I	W	K	Z	Y	U	V	N	A	O	M	E	G	E
M	X	E	J	E	M	G	O	Z	O	I	I	N	J
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X	Y	B	G	D	L	N	S	R	K	A	U	O	R
Q	U	Y	R	R	O	D	A	E	F	E	Z	U	N
K	E	R	E	S	Y	T	Q	N	P	L	X	G	S
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H	A	S	E	R	W	E	U	J	K	U	A	A	U
U	E	V	X	O	T	V	S	A	E	S	D	E	A

All you need to do is find and circle and words (they can run upwards, backwards, diagonally, etc.) and the first three correct entries received will win a six-month subscription to Juke. NB: Current subscription holders are ineligible.

1. Expatriate Kiwi singer-sngwriter (christian name?) Roland Brown, an "unknown" Brisbane musicologist has upstaged rock superstars in the new smash Hollywood movie "Cocktail".

2. The unmistakable guitar sounds of B. B. (surname?) will be heard across the nation in February next year as the legendary musician returns for a tour.

3. American singer-songwriter Bruce (surname?) will arrive with husband, 'The Range' in February for five dates.

4. The tour by (first name?) Youth, rumoured in Juke a fortnight ago, is now 99% certain for late January.

5. Henry (surname?) the man who took his band, Black Flag to the forefront of the hardcore scene in America will also tour Australia in January.

6. (First name?) Pop will return to Australia in February, with dates yet to be announced.

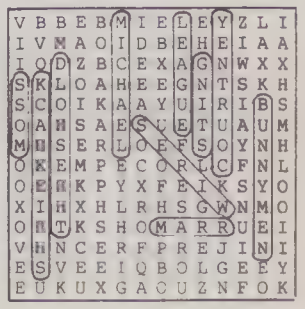
7. R.E.M.'s bass guitarist Bill (surname?) told Juke, during an interview that Australia has been included in the itinerary for their tour.

8. Sydney based outfit (name?) have signed an international recording deal with A & M Records.

9. Ringo (surname?) is said to be receiving treatment for alcoholism.

10. George (surname?) has managed six American top 10 singles from the 'Faith' LP.

Last week's answers:
Bunnymen
Courtney
League
Marr
Michael
Moss
Shriekback
Sting
Threshold
Wires



JOHN CLEESE'S WANDA-LUST

(or how to stop being a grumpy neurotic and become a sweet romantic just to become a millionaire sex symbol)

By Anita Winslow

IS it just a case of growing old and mellow? Too many sessions with a psychiatrist? Or is there something else?

How does a person who's played the cold pompous bad tempered Pom so brilliantly in various guides through the years, now end up becoming the biggest sex symbol in America since Paul Hogan?

There's no doubt that John Cleese's comic brilliance came from the demons that lived inside his mind. His private life was a shambles, as two broken marriages testify. Yet he could use that torment to create the Minister of Silly Walks from Monty Python, the humourless stupid Roman soldier who made the hero of *The Life Of Brian* scrawl his anti-Roman graffiti because his Latin had grammatical mistakes, or of course the bullying inept Basil Fawlty.

Now 48, Cleese is neither cynical nor eccentric. He speaks softly and intellectually about his work, a true pro. He's spent the last three years in group therapy and now involved in the Buddist though and philosophy of modern-day self enlightenment teacher Gurdjieff.

"I think it's freed me a lot," he says of the way he's mentally a lot more calm. "Ten years ago I could never have tried a romantic role because I would never have dared to be so vulnerable on the screen."

Interestingly, Cleese says that Paul Hogan's Mick Dundee character also helped him change his mind about his art form.

On the Ray Martin *Midday Show*, he commented that when he saw *Crocodile Dundee* in America, he got the impression that it wasn't really a funny film as such. He remembers bursting out laughing a couple of times and smiling a dozen times, but the rest of the time audience was responding more to Hogan's warmth and sense of fun.

"My character in *A Fish Called Wanda* was quite different at the beginning of the film. Eight months before we started shooting, we had a read-through and it was obvious that he was far too pompous and stiff, and that the love scenes would never work. The people acting in the film were encouraged to write in their character's lines too, so gradually we made my character a lot more real. It was a lot more delightful to play, because it was more to do with acting."

Cleese is a writer, executive producer and star of *A Fish Called Wanda*. The best lines are given away to co-stars Kevin Kline (Cleese's best friend in real life) and his closest compatriot from Monty Python, Michael Palin.

In the movie, he plays a slightly pompous slightly bad-tempered British barrister who finds himself chased and seduced by gangster's moll Wanda Gershwitz, another Jamie Lee Curtis tart who turns out to have a heart despite her tough talking exterior. It's obviously the sort of fantasies that most men have in their mid-life crisis. . . and just to augment the joke, Cleese gave his character the name Archie Leach — the real name of Hollywood's biggest matinee idols Cary Grant.

Whereas Basil Fawlty or Stimpson in *Clockwise* or Major Giles Flack in *Privates On Parade* would have simply fallen in love with Wanda and tied themselves into knots of frustrated desire, Archie does something about it. He drops his pomposity, dumps his wife and kids and heads to be with Wanda.

In a lot of ways, *A Fish Called Wanda* is the sort of romantic comedy that Cary Grant excelled in. Cleese is no Cary Grant as an actor nor do the love scenes convince, but Middle America has taken him to its heart.

It broke Cleese's ice in the States, *Fawlty Towers* had never been more than a cult series in that huge country, and the Monty Python series never gained more than 3% of the audience. His last movies *Privates On Parade* and *Clockwise* had only made it to art houses; the latter opened and closed in its first week and not shown anywhere else in the country.

Wanda took in $26 million in its first month in the States, and is near the $60 million.

Wanda also stressed Cleese's need for collaborating with others to get the best out of his art.

"I get to a point I'd never have reached by myself. Biologically it takes two to create something new. It's almost uncanny but without realising, I always drifted into groups to get the best out of myself — the *Frost Report* group, the Cambridge Circus group, the *Sorry I'll Read That Again* group, the *1984 Show* group with Marty Feldman, the Python group and of course the *Fawlty Towers* group which was probably more of a family than anything else.

"Possibly the first time I realised I was consciously working with somebody else was with Connie (Booth, his first wife) on *Fawlty Towers*. I worked with her specifically because I don't write very well for women, I don't think men from my generation particularly understand women enough to write about them. So I wrote about the male characters and Connie wrote the female characters. She obviously had elements in there which the women who watched the show would have identified with immediately but which I would never have realised in a million years.

"Right now I think I'm going through a period in my life where I'm really wanting to understand women and get to know them and get close to them. I've married two women (first was Booth, the other Barbara Trentham) and they were both American. My two daughters are part English part American and I'm quite fascinated with what makes them tick.

"I can honestly say I did not feel comfortable with women until I was in my mid-30s. I was the only boy, had no sisters, went to prep schools and consequently had very little close contact with girls. At home sex was not something that was discussed, so women were this distant things for me."

What attracted American audiences in droves was that *A Fish Called Wanda* is built around the cultural clashes between the Americans and the English. The Americans love their stereotypes, of course; in the same way *Crocodile Dundee* became such a huge US smash because Hogan took American stereotypes (no matter how wrong) about Australia and Australians and merely fed it back to them.

In *Wanda*, Cleese idea of a hip-hip-horray British twit suited the American public mentality perfectly.

Cleese likes to tell of how Connie Booth would complain bitterly to him after they'd gone out to dinner with English friends in London, and she'd try casual conversation. The British would never ask her about her job or her family, and would shy away from giving a straight answer when she asked about theirs.

In a way, her anger is used in a scene from the movie when Archie asks Wanda "do you have any idea what it's like to be English? We're all terrified of embarrassment. That's why we're all dead. All my friends are dead — we have all these corpses to dinner."

In person Cleese expands on the theory:

"The poor English person's upbringing all his life or her life is not to say the wrong thing in company. It's dented into you, and that's why people are so paranoid, the English are. It makes me so uncomfortable to be around them, which I don't with Americans or Australians. The English are too terrified to ask you how your job is or how your old lady is, because they're afraid your answer will be 'oh, umm, I've got sacked yesterday' or 'didn't you hear, she fell under a bleedin' bus this morning' and of course they've made this big *faux pais* you see, and that will never do.

"The Americans are fascinated with the English as a result, because they find the English a totally different breed. I'm sure the English find the Amricans loud-mouthed, vulgar and too obsessed with money. On the other hand the English could well learn from the Americans — not to be so uptight, to be more open and direct, not to worry so often about doing and saying the right thing.

"When you're continually in this frustrated state of mind, it does affect you. The difference is that in America you become some raving psychopath and in England you become a weak lazy and ineffectual wimp."

It's almost comical that John Cleese's original name was Cheese. However his insurance salesperson father Reginald Cheese was wise enough to realise the problems he'd have with the others in his regiment when he volunteered in World War I, so he quietly turned it to Cleese.

John was born in Bristol in England — ironically the same town where Carry Grant was born.

Cleese read law at Cambridge University and joined the famous Cambridge Footlights Revue and met Graham Chapman. He then got into professional writing, working for David Frost's BBC show *The Frost Report* which had high ratings in Australia in its day.

Also working in the BBC, in various shows and projects, were Chapman, Eric Idle, Michael Palin, Terry Jones and Terry Gilliam.

In 1969, these writer/performers teamed up to create *Monty Python's Flying Circus* for television. They took the concept into the movies with *Monty Python & The Holy Grail* (1974) and *The Life Of Brian* (1979) which were both hailed for their brilliance. But the magic had disappeared by the time they made their final movie, the disappointing *Meaning Of Life.*

"Well, of course this is just the sort of blinkered philistine pig ignorance I've come to

CONT'D PAGE 32

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JUKE OZ CHARTS

SINGLES

1	1	**DON'T WORRY BE HAPPY, Bobby McFerrin**	**EMI**
2	5	**WHEN A MAN LOVES A WOMAN, Jimmy Barnes**	**Mushroom/Fest**
3	2	**GROOVY KIND OF LOVE, Phil Collins**	**WEA**
4	6	**THE ONLY WAY IS UP, Yazz & The Population**	**CBS**
5	4	**TOUCH, Noiseworks**	**CBS**
6	3	DESIRE, U2	Festival
7	9	WILD WILD WEST, Escape Club	WEA
8	19	BRING ME SOME WATER, Melissa Etheridge	Festival
9	7	NOTHING CAN DIVIDE US, Jason Donovan	Mushroom/Fest
10	—	IF I COULD, 1927	WEA
11	11	I WANT YOUR LOVE, Transvision Vamp	WEA
12	—	ALL I DO, Daryl Braithwaite	CBS
13	16	STOP YOUR FUSSIN', Toni Childs	Festival
14	10	DON'T NEED LOVE, Johny Diesel & The Injectors	Festival
15	—	I STILL LOVE YOU, Kylie Minogue	Mushroom/Fest
16	21	AS THE DAYS GO BY, Daryl Braithwaite	CBS
17	12	BAD MEDICINE, Bon Jovi	PolyGram
18	8	SO EXCELLENT, Kylie Minogue	CBS
19	15	TWO STRONG HEARTS, John Farnham	Wheatley/BMG
20	14	I QUIT, Bros	CBS
21	20	SIMPLE IRRESISTIBLE, Robert Palmer	EMI
22	22	THAT'S WHEN I THINK OF YOU, 1927	WEA
23	23	SWEET CHILD O'MINE, Guns N' Roses	WEA
24	18	SHE WANTS TO DANCE WITH ME, Rick Astley	BMG/RCA
25	17	PUSH IT, Salt 'N' Pepa	PolyGram

ALBUMS

1	1	**RATTLE AND HUM, U2**	**Festival**
2	2	**KICK, INXS**	**WEA**
3	11	**UNION, Toni Childs**	**Festival**
4	3	**TRACY CHAPMAN, Tracy Chapman**	**WEA**
5	5	**SURFING WITH THE ALIEN, Joe Satriani**	**CBS**
6	4	MONEY FOR NOTHING, Dire Straits	PolyGram
7	25	MELISSA ETHERIDGE, Melissa Etheridge	Festival
8	7	AGE OF REASON, John Farnham	BMG/RCA
9	9	COCKTAIL, Various Artists	CBS
10	6	NEW JERSEY, Bon Jovi	PolyGram
11	8	TALK IS CHEAP, Keith Richards	EMI
12	10	COMEDY COMPANY, Comedy Company	CBS
13	13	OPEN UP AND SAY AHHI Poison	Liberation/CBS
14	12	APPETITE FOR DESTRUCTION, Guns N' Roses	WEA
15	15	TEMPLE OF LOW MEN, Crowded House	EMI
16	14	PUSH, Bros	CBS
17	—	EDGE, Daryl Braithwaite	CBS
18	21	POP ART, Transvision Vamp	WEA
19	17	HEAVY NOVA, Robert Palmer	Festival
20	19	CHANTOOZIES, Chantoozies	Mushroom/Fest
21	20	1988, Various Artists	—
23	16	1988 WHAT'S HOT, Various Artists	—
24	—	HOLD ON TO ME, Black Sorrows	BS
25	22	SIMPLE PLEASURES, Bobby McFerrin	EMI

ALTERNATIVELY

SINGLES

1	**ALOHA STEVE & DANNO, Radio Birdman**	**WEA**
2	**HARD WORK TRUCK DRIVIN' MAN, Beasts Of Bourbon**	**Red Eye**
3	**HEADIN' SOUTH, New Christs**	**Citadel**
4	**HINDSIGHT, Hummingbirds**	**Waterfront**
5	**OUT OF MY HANDS, Died Pretty**	**Blue Mosque**
6	KNOW YOU NOW, SomeLoves	White
7	MOMENTS AWAY, Ups & Downs	Mushroom
8	OWN LITTLE WORLD, Porcelain Bus	Citadel
9	FOREVER AND A DAY, Toys Went Berserk	Aberrant
10	ORANGE CRUSH, REM	WEA
11	DON'T BREAK, White Cross	Mighty Boy
12	MERCY SEAT, Nick Cave	Mute
13	EVERYTHING, Shrinking Violets	Phantom
14	BREAKDOWN #2, Exploding White Mice	Greasy
15	I THINK I LOVE, Ratcat	Waterfront
16	INTO THE BEYOND, Grownups	Grownup
17	STREETS OF YOUR TOWN, Go Betweens	Mushroom
18	WAY BEHIND ME, Primitives	WEA
19	BURST, Darling Buds	Native
20	GOOD TO BE GONE, Wreckery	Citadel
21	SAFE SEX, Painters & Dockers	Doc/White
22	15 MINUTES, The Swarm	Lemon
23	NO, No	Au Go Go
24	FREAK SCENE, Dinosaur	Au Go Go
25	DEANNA, Nick Cave	Mute

ALBUMS

1	**TENDER PREY, Nick Cave**	**Mute**
2	**DIVINE RIGHTS, New Christs**	**Citadel**
3	**GREEN, REM**	**WEA**
4	**BASTARD SONS OF, Hellemen**	**Red Eye**
5	**PERSUASION, Sparklers**	**Mighty Boy**
6	TALKING TO GOD, Porcelain Bus	Citadel
7	BORED, Bored	Grown Up Wrong
8	HIT ME WITH, Kim Salmon & Surrealists	Black Eye
9	SIGN OF THE CITY, Humdingers	Waterfront
10	OUT, Bell Jar	Hot
11	BLUE BELL KNOLL, Cocteau Twins	Virgin
12	UNDERNEATH THE EYE, Ups & Downs	Mushroom
13	BUDD, Rapeman	Au Go Go
14	BARBED WIRE KISSES, JAMC	WEA
15	LAYING DOWN THE LAW, Wreckery	Citadel
16	DAYDREAM NATION, Sonic Youth	Au Go Go
17	GREAT TRUCKING SONGS, T.I.S.M.	Elvis
18	GREAT LEAP FORWARD, Billy Bragg	Liberation
19	LIFE'S TOO GOOD, Sugarcubes	Liberation
20	ELECTRIC WOOLLY MAMMOTHS, Thug	Black Eye
21	BUG, Dinosaur Jr	Au Go Go
22	SCREAMING IN CHURCHES, SIC	Au Go Go
23	YOUNGBLOOD, Various	Roo Art
24	SIX SONGS, Corrosion Of Conformity	Caroline
25	TEN HAPPY FINGERS, Andrew Duffield	Retrograde

The Juke Alternative Chart is compiled from a nationwide telephone survey of independent record retailers.

Metal

1	**KEEPER OF THE SEVEN KEYS PART 2, Helloween**	**(Noise)**
2	**AND JUSTICE FOR ALL, Metallica**	**(Poly)**
3	**STATE OF EUPHORIA, Anthrax**	**(Festival)**
4	**APPETITE FOR DESTRUCTION, Guns N' Roses**	**(WEA)**
5	**BLOOD FIRE DEATH, Bathory**	**(Under One Flag)**
6	**LEPROSY, Death**	**(Under One Flag)**
7	**PUNISHMENT FOR DECADENCE, Coroner**	**(Noise)**
8	**COLD LAKE, Celtic Frost**	**(Noise)**
9	**PORT ROYAL, Running Wild**	**(Noise)**
10	**NOTHING EXCEEDS LIKE EXCESS, Raven**	**(Under One Flag)**

● *Courtesy Metal For Melbourne Records*

Clubland

1	**LADY MARMALADE, Sabrina**	
2	**LOVE HOUSE, Samantha Fox**	
3	**DON'T IT MAKE YOU FEEL GOOD, Stefan Dennis**	
4	**YOU'RE THE ONE, 1000 OHM**	
5	**BODY TO BODY, Bigod 20**	
6	**'DISCONET' MEDLEY, Michael Jackson**	
7	**NATHAN JONES, Bananarama**	
8	**WE CALL IT ACIEEED, D. Mob**	
9	**GRAB IT, L'Trimm**	
10	**JACK TO THE SOUND OF THE UNDERGROUND, Hit House**	

● *Courtesy Central Station Records, Melbourne*

Videos

1	**DIRTY DANCING**	**(Vestron)**
2	**E.T.**	**(CIC-Taft)**
3	**THREE MEN & A BABY**	**(Touchstone)**
4	**POLICE ACADEMY 5**	**(Warner)**
5	**RAW — EDDIE MURPHY**	**(CIC-Taft)**
6	**HELLO AGAIN**	**(Touchstone)**
7	**SOMEONE TO WATCH OVER ME**	**(RCA-Columbia-Hoyts)**
8	**BATTERIES NOT INCLUDED**	**(CIF-Taft)**
9	**MOVING**	**(Warner)**
10	**OVERBOARD**	**(CEL)**

● *Courtesy Movieland*

● Tom G. Warrior of Celtic Frost

CHARTS

USA

SINGLES

1	2	**WILD, WILD WEST, The Escape Club**		**Atlantic**
2	3	**BAD MEDICINE, Bon Jovi**		**Mercury/Polygram**
3	5	**DESIRE, U2**		**Island**
4	1	**KOKOMO, The Beach Boys**		**Elektra**
5	8	**KISSING A FOOL, George Michael**		**Columbia**
5	6	HOW CAN I FALL, Breathe		A&M
7	10	(A)BABY, I LOVE YOUR WAY (B)FREEBIRD, Will To Power		Epic
8	4	THE LOCO-MOTION, Kylie Minogue		Geffen
9	12	LOOK AWAY, Chicago		Reprise
10	14	I DON'T WANT YOUR LOVE, Duran Duran		Capitol
11	6	ONE MOMENT IN TIME Whitney Houston		Arista
12	13	ANOTHER LOVER, Giant Steps		A&M
13	16	WALK ON WATER, Eddie Money		Columbia
14	18	WAITING FOR A STAR TO FALL, Boy Meets Girl		RCA
15	20	GIVING YOU THE BEST THAT I GOT, Anita Baker		Elektra
16	7	GROOVY KIND OF LOVE, Phil Collins		Atlantic
17	24	WELCOME TO THE JUNGLE, Guns 'N' Roses		Geffen
18	19	A WORD IN SPANISH, Elton John		MCA
19	22	DON'T KNOW WHAT YOU GOT, Cinderella		Mercury/PolyGram
20	11	NEVER TEAR US APART, INXS		Atlantic
21	—	EVERY ROSE HAS ITS THORN, Poison		Enigma/Capitol
22	15	DON'T YOU KNOW WHAT THE NIGHT CAN DO? Steve Windwood		Virgin
23	—	SMALL WORLD, Huey Lewis & The News		Chrysalis
24	—	THE PROMISE, When In Rome		Virgin
25	—	DOMINO DANCING, Pet Shop Boys		EMI/Manhattan

ALBUMS

1	1	**RATTLE AND HUM, U2**	**Island**
2	7	**GIVING YOU THE BEST THAT I GOT, Anita Baker**	**Elektra**
3	3	**APPETITE FOR DESTRUCTION, Guns 'N' Roses**	**Geffen**
4	4	**COCKTAIL, Original Motion Picture Soundtrack**	**Elektra**
5	5	**DON'T BE CRUEL, Bobby Brown**	**MCA**
6	2	NEW JERSEY, Bon Jovi	Mercury
7	6	HYSTERIA, Def Leppard	Mercury
8	10	ANY LOVE, Luther Vandross	Epic
9	9	FAITH, George Michael	Columbia
10	8	SIMPLE PLEASURES, Bobby McFerrin	EMI/Manhattan
11	15	SILHOUETTE, Kenny G	Arista
12	11	TRACY CHAPMAN, Tracy Chapman	Elektra
13	16	LONG COLD WINTER, Cinderella	Mercury
14	14	HEART BREAK, New Edition	MCA
15	12	. . . AND JUSTICE FOR ALL, Metallica	Elektra
16	17	LABOUR OF LOVE, UB40	A&M
17	—	TILL I LOVED YOU, Barbra Streisand	Columbia
18	19	OU812, Van Halen	Warner Bros
19	21	TALK IS CHEAP, Keith Richards	Virgin
20	23	NO REST FOR THE WICKED, Ozzy Osbourne	CBS
21	22	OPEN UP AND SAY . . . AHH! Poison	Enigma
22	13	KICK, INXS	Atlantic
23	18	ROLL WITH IT, Steve Winwood	Virgin
24	20	POWER, Ice-T	Sire
25	—	VOLUME ONE, Travelling Wilburys	Warner Bros

UK

SINGLES

1	6	**THE FIRST TIME, Robin Beck**	**Mercury**
2	1	**ORINOCO FLOW (SAIL AWAY), Enya**	**WEA**
3	15	**HE AIN'T NO COMPETITION, Brother Beyond**	**Parlophone**
4	3	**STAND UP FOR YOUR LOVE RIGHTS, Yazz**	**Big Life**
5	11	**1-2-3, Gloria Estefan & Miami Sound Machine**	**Epic**
6	2	JE NE SAIS PAS POURQUOI, Kylie Minogue	PWL
7	18	MISSING YOU, Chris De Burgh	A&M
8	4	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Cooltempo
9	7	SHE MAKES MY DAY, Robert Palmer	EMI
10	17	LET'S STICK TOGETHER, Bryan Ferry	EG
11	25	NEED YOU TONIGHT, INXS	Mercury
12	9	REAL GONE KID, Deacon Blue	CBS
13	5	KISS, Art Of Noise featuring Tom Jones	China
14	—	TWIST AND SHOUT/GET UP EVERYBODY, Salt 'N' Pepa	London
15	—	THE CLAIRVOYANT, Iron Maiden	EMI
16	8	WE CALL IT ACIEED, D Mob	London
17	—	TIL I LOVED YOU, Barbra Streisand & Don Johnson	CBS
18	12	ONE MOMENT IN TIME, Whitney Houston	Arista
19	20	TWIST IN MY SOBRIETY, Tanita Tikaram	WEA
20	24	I WISH U HEAVEN, Prince	Paisley Park
21	10	CAN YOU PARTY, Royal House	Champion
22	13	A LITTLE RESPECT, Erasure	Mute
23	21	WELCOME TO THE JUNGLE/NIGHT TRAIN, Guns N' Roses	Geffen
24	—	HANDLE WITH CARE, Travelling Wilburys	Wilbury
25	14	HARVEST FOR THE WORLD, The Christians	Island

ALBUMS

1	1	**MONEY FOR NOTHING, Dire Straits**	**Vertigo**
2	4	**KYLIE! THE ALBUM, Kylie Minogue**	**PWL**
3	7	**GREATEST HITS, The Human League**	**Virgin**
4	3	**WATERMARK, Enya**	**WEA**
5	2	**RATTLE AND HUM, U2**	**Island**
6	14	THE BEST OF CHRIS REA Chris Rea	WEA
7	8	FLYING COLOURS, Chris De Burgh	A&M
8	13	THE GREATEST HITS COLLECTION, Bananarama	London
9	—	THE MEMPHIS SESSIONS, Wet Wet Wet	Precious Org
10	5	SMASH HIT PARTY '88, Various	Chrysalis
11	9	SOFT METAL, Various	Stylus
12	6	RAGE, T'Pau	Siren
13	11	UNFORGETTABLE, Various	EMI
14	—	THE ULTIMATE COLLECTION, Bryan Ferry with Roxy Music	EG
15	12	INTROSPECTIVE, Pet Shop Boys	Parlophone
16	—	THE TRAVELLING WILBURYS VOL 1, Travelling Wilburys	Wilbury
17	—	THE BEST OF STOCK AITKEN & WATERMAN VOL 2, Various	PWL
18	—	KICK, INXS	Mercury
19	10	ANY LOVE, Luther Vandross	Epic
20	—	PRIVATE COLLECTION (1971-1988), Cliff Richard	EMI
21	15	THE GREATEST LOVE, Various	Telstar
22	—	THE BEST OF ANDREW LLOYD WEBBER, Various	Really Useful
23	18	ANCIENT HEART, Tanita Tikaram	WEA
24	24	SUNSHINE ON LEITH, The Proclaimers	Chrysalis
25	—	BUSTER-ORIGINAL SOUNDTRACK, Various	Virgin

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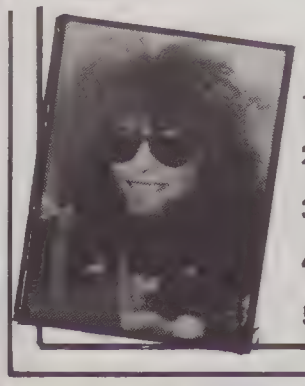


HOT VIDEOS

1. **"BORN TO BE MY BABY" — Bon Jovi**
2. **"GOOD LOVIN" — Bobby McFerrin**
3. **"FOOLED AGAIN" — Psuedo Echo**
4. **"GHOST TOWN" — Cheap Trick**
5. **"IRON LUNG" — Big Pig**

OUT THIS WEEK

Vinyl

Singles

CROWDED HOUSE
Into Temptation
JOHN LENNON
Imagine
PAUL YOUNG
I Wish It Would Rain
SUNNYBOYS
Too Young To Despair
I START COUNTING
Ra Ra Rawhide (7", 12")
MERLIN
Born Free (7", 12")
HITMASTERS
Saw Mix No. 2 (12;;)
JOE JACKSON
(He's A) Shape In A Drape
ANNIE LENNOX & AL GREEN
Put A Little Love In Your Heart

KANSAS
Stand Beside Me
STEFAN DENNIS
Don't It Make You Feel Good
JOHN LENNON
Imagine
CLIFF RICHARD
Mistoe & Wine
ROBBIE NEVIL
Back On Holiday
SLIM DUSTY
How's Your Memory
BOBBY McFERRIN
Good Lovin'
YAZZ
Stand Up For Your Love Rights (7", 12")

ROBERTA FLACK
Oasis
CROSBY STILLS NASH & YOUNG
American Dream
JOHN KILZER
Memory In The Making
RANDY NEWMAN
It's Money That Matters
CHEAP TRICK
Ghost Town
MICHAEL JACKSON
Smooth Criminal
PUBLIC ENEMY
Night Of The Living Bassheads
JOHNNY LOGAN
Lonely Lovers

Albums

ROCKMELONS
Six On The Floor
CHRIS DE BURGH
Flying Colours
JULIAN COPE
My Nation Underground
WARUMPI BAND
Big Name No Blankets
VARIOUS ARTISTS
"Stay Awake"
VARIOUS ARTISTS
1989 — Be Happy
ORIGINAL SOUNDTRACK
Nightmare On Elm Street Pt 4
SCRAP METAL
Broken Down Man
KEITH JARRETT
Dark Intervals
JAN GABAREK
Legend Of The Seven Dreams

GEGLINSKI & DUTTON
Close To The Grain
RATT
Reach For The Sky
MILT JACKSON
Be Bop
COMMANDER CODY & HIS LOST PLANET AIRMEN
Bar Room Classics
PAT METHENY
Works II
JOHN SURMAN
Private City
DAVE HOLLAND TRIO
Triplicate
RABIH ABOU-KHALIL
Nafas
LESTER BOWIE
Works

FLEETWOOD MAC
Greatest Hits
JANE'S ADDICTION
Nothing's Shocking
YAZZ
Wanted
FIVE STAR
Rock The World
BARBRA STREISAND
Till I Love You
RHYTHM CORPS
Common Ground
VARIOUS ARTISTS
Triple M — Rock Classics
SLIM DUSTY
G'Day G'Day
CLIFF RICHARD
Always Guaranteed (7 record-/cassette boxed set)

CD

R.E.M.
Green
KANSAS
In The Spirit Of Things
KINGDOM
Lost In The City
CONWAY TWITTY/LORETTA LYNN
Making Believe
RATT
Reach For The Sky

ROBERTA FLACK
Oasis
MILT JACKSON
Be Bop
VARIOUS ARTISTS
"Stay Awake"
SUPERTRAMP
Live '88
CHRIS DE BURGH
Flying Colours

VARIOUS ARTISTS
1989 — By Happy
DOLLAR BRAND
African Piano
DAVE HOLLAND TRIO
Triplicate
GARY BURTON QUARTET
Passengers
JOHN SURMAN
Private City

Video

FRIENDS FOR LIFE
(Drama, G, Premiere)
THE LAST EMPEROR
(Drama, M, RCA-Columbia-Hoyts)
ORION'S BELT
(Adventure, M, Premiere)
ROCK 'N' ROLL MUM
(Family, G, Disney)

PRISON
(Supernatural horror, R, Premiere)
STUDENT EXCHANGE
(Comedy, G, Disney)
THREE MEN AND A BABY
(Comedy, PG, Touchstone)
THE CHRISTMAS STORY
(Music, ABC Video)

WHITE MISCHIEF
(Drama, M, RCA-Columbia-Hoyts)
VARIOUS ARTISTS — 1989 BE HAPPY
(Music, Festival Music Video)
FLEETWOOD MAC — TANGO IN THE NIGHT
(Music, WEA, Music Video)

BANDWAGON

EDITED: BRYAN PATTERSON

Organise yourself into a business

Most rock bands start out for the most casual reasons. They're mates who like the same music and want the chance to get up there and play their fave songs and throw in something of their own. They figure it's an easy way to be famous in the neighbourhood; get laid, have fun, promote some hangovers.

A lot of these don't last more than six months. But lady luck, in the form of a powerful rock critic or A&R man from a record company, might have a snowballing effect. Suddenly the band finds itself in the big league, with a record deal. Success breeds three of the worst human qualities — greed, ego and more greed.

Business hassles destroy as many bands as musical ones. The likes of Ross Wilson, Sharon O'Neill, The Dingoes and Air Supply have had to stop recording for a couple of years while contractual hassles are sorted out. It's not just that their money supply stops. For an artist who can't record new songs to get it out of his/her system, it's like a slow form of suffocation. You need a strong constitution like Ross Wilson's or Bruce Springsteen's, to pick up the pieces after an expense like that and keep going.

Within the group too, petty jealousies emerge when success comes. A lot of the superstar bands overseas don't even talk to each other any more. The early camraderie disappears, what with arguments over money or interference by outsiders like boyfriends and girlfriends. You stop communicating.

Once a band starts to make money, be wise and get hold of a lawyer to draw up a business arrangement and specify various things that could lead to bitter divisions. How are the profits to be split? How about the songwriting royalties when only one person writes? What about solo projects? Who owns what? How are things shared if a member is sacked rather than leaves voluntarily?

● Bands can become either partners or a corporation. It's simpler to go with a written partnership but most of the major bands prefer to become corporations. One is basically for tax reasons. Being a corporation means that you can level out earning capacity. Bands don't draw a steady wage, one year might be a bumper, the other dismal. A lot of the advantages that corporations had have been eroded under Keating but one good thing about a corporation is that individuals are not liable for its action, unlike in a partnership where they are.

Of course, you can work as both a partnership and a corporation. A sharp band may function as a corporation to limit legal liability when it tours but is quite happy to function as a partnership when writing songs.

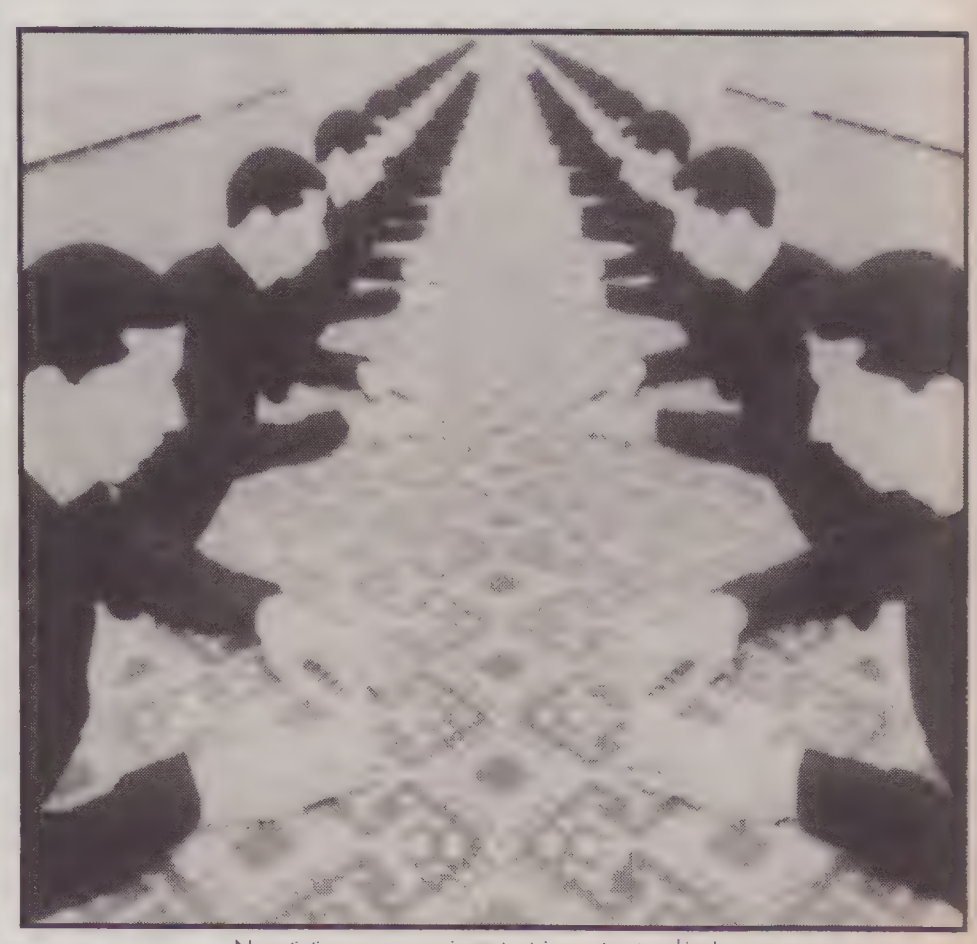
● If you do go into a written partnership, each partner MUST engage his/her own solicitor. It is just dumb if you don't. It might be expensive but sensible in the long run, to have your own lawyer explain what you're signing. In most set-ups, each member puts in *x* amount of money into the band. That is directly proportionate to the percentage he/she takes out of it. Usually the band's management is given the task of funding more ambitious projects or in investing profits into real estate etc.

● Pay specific attention to how profits are shared, as this is where the biggest arguments start. Are they shared on a negotiated schedule or are they voted on each new project? When the band is the sole source of income for the members, can one member desperate for money take out his/her share of the profit before the others? The losses are, of course, shared in the same percentage as the profits.

● Who has the power? Does a band function by majority rule or unanimous vote? Does the key member(s) have more voting rights than others?

● How about income from songs? Most bands exist along the decision that the sole or chief writer gets all the copyright royalties while the entire band is entitled to a share of advances from the publishing company. Others figure that as the entire band contributes to the making of a whole song from a riff, everybody is entitled.

● Who owns the name? If one member owns it, then it should say so in the contract. This is particularly important for a band with a recording deal, because the name is a marketing tool, and obviously a record company is not keen to let it go. After a band breaks up, the label might ask one member to record solo under the name of the band. Or else the company might talk the band into letting them co-own the name, which of course is diasterous, but common enough where the record company boss is ruthless, ambitious and persuasive. There's one example of a record company exec who tried to sell a band's name at an auction, and then tried to buy it wholly for himself at that auction.



Negotiations are very important in contract-making!

● A partnership should allow if members can work on solo projects; if so, how long for? Can the guitarist put out a solo LP under his/her name, or should she/he merely be allowed to play as a guest on somebody else's record. Can the band have the right to insist that a member abandon a solo LP when the band's own schedule clashes?

● What happens to the partnership if someone dies or leaves — that should be stated clearly. Also clearly are reasons why a member can be sacked — how many rehearsals can he/she miss, is continuously being drunk onstage a good enough reason?

Just what are the rights of the departed? Should a keyboardsplayer sacked just before the release of a second LP (which he/she helped finance) be entitled to full royalties? How much of past income is he/she expected to get from recordings on which they figured?

Of course most bands don't operate on the letter of the law. They get on with making the best music possible, using commonsense in dealing with each other, and refer to the contracts only when someone leaves or joins the band.

— JEFF MORGENSTEIN

All the tones of a Steinway

The electronic era will really come of age when some smart boffin manages to give us the sound of a Steinway grand piano in a little black box.

Despite all the hype about the varous piano modules on the market, none have yet been able to reproduce the broad percussive, harmonic and melodic qualities of an acoustic piano.

Most electronic pianos and piano modules are just another variety of preset synths with rather dud piano samples.

But things have improved over the past couple of years with Korg's P3 piano module and now the Yamaha TXIP piano tone generator in a single rack mount unit.

Of all the piano modules and samplers that have passed through the *Bandwagon* office, the Yamaha is one of the best at imitating the characteristic richness and subtle changes in tone of a real piano

Yamaha's leap towards authenticity lies in the sensitive digital recording of the piano samples, presumably taken from one of the company's concert grands.

The two acoustic piano sounds on the rack have the rich lows and crystal-like highs that you'd expect to find on an acoustic instrument. It's not a Steinway, of course, but the next best thing to it in a rack.

There are also vibes, an electric piano sound (the useable DX variety) and a harpsichord sound that includes the pluck of a string.

A lot depends on the quality of the master keyboard you use to play with the TXIP. You really need a touch sensitive keyboard with a good piano feel to get the most benefit from the sounds.

The rack has 16-voice polyphony (even if you have only ten fingers like most people, you can use the extra notes on a sequencer) and is velocity responsive to a master keyboard to enable dynamic playing.

There are three built-in effects — chorus, transposed delay and chord play. The chorus takes away a fair bit of the acoustic sound of the samples but can add a subtle richness to the vibes and electric piano as long as it's not overused. You can feed the chorus in stereo.

Transposed delay lets you add single or multiple repeats ranging from .01 of a second to 1.28 seconds. You can transpose the repeats to create arpeggios, although this can make you sound a little like Richard Clayderman.

Chord Play is a bit like those devices you find on home organs. It lets you assign certain notes on the keyboard that will play a chord with one finger. It's a bit of fun but not all that useful for pros

The master tune function enables the voices to be tuned individually or overall. So you can create a nice honky tonk effect by altering the pitch slightly across the keyboard. And the transposition is memorised individually for each voice.

The rack will also memorise the range of notes that it will play on a master keyboard so you can split the sounds by using another sound source and play piano on only the top or bottom half or, if you like, on only one octave.

There's a headphone jack on the front panel but unfortunately no separate volume control. You have to use the master volume for that job.

Despite its idiosyncrasies, the TXIP is a useful little sound maker that will give you a decent grand piano sound in a box that you can carry to the gig under your arm.

HALF-RACK EFFECTS

The Rocktron ProRax series of signal processors fall somewhere in between the little pedal effects and the big effects devices that you shove into a rack.

Each unit takes up the space of exactly half a standard rack space, making them useful in small studios or at home where space is a problem.

Basically, they are effective little brothers of the larger Rocktron processors that are selling well all around the globe.

The half racks include the Hush IIX single-ended noise reduction system that reduces unwanted scratch, hiss and hum by 50dB. It is designed to eliminate circuit noise from stage lighting, single-coil pickups and troublesome keyboards.

The CEI is a compressor/expander used directly with instruments or in a small studio. Musicians can use it live as a pre-amp.

The EXI is an exciter or, to use the correct technical term, a mono psychoacoustic processor. In other words, it adds brightness and definition to audio signals you push through it It's a quiet unit that will not add distortion to the original signal and is able to mix the amount of signal you want excited.

An exciter and the Hush II noise reduction system are combined in the EXH half rack, while the MX4 combines digital delay, chorus, flanger and pitch shifter. The MX3 is a similar unit, but without the pitch shifter.

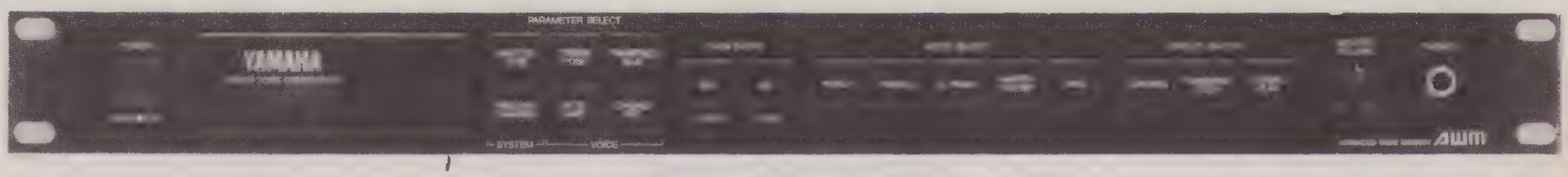
BASS VIDEO

Two-handed tapping is the flavor of the year for many guitarists and bass players but it's a technique that many find hard to master.

Kjell Benner, an expert at the trick, reveals his secrets in a Hot Licks video titled *Two Handed Tapping For The Bass.*

The secret, it seems, is to practice until your hands feel like they're about to drop off. But Kjell gives the pain some purpose with warm up exercises. and tips on playing simultaneous scales with two hands, muting and playing your own accompaniment with one hand while playing a melody with the other

Kjell's video takes the learner through the paces quite slowly, so you won't miss anything important. An hour's instruction from the master is worth the price of the video.



LIVE on stage

PREVIEW

Dirty Dancing Concert Tour

Beware! If you're not part of the *Dirty Dancing* cult, then the tour will probably have limited interest for you.

But if you are — and the huge amount of loot that the film and its soundtracks have raised in Australia suggests there's quite a large following in this country — then it'll be a good night out.

Although the "tour" tries to stand as an entity of its own, the whole thing makes sense if you've seen the movie and familiar with the characters and plot. Of course it also helps if you haven't got a crush on either of the film's stars, Patrick Swayze or Jennifer Grey because neither of them are in the show and they *did* constitute a huge part of the movie's appeal.

Dirty Dancing, the movie, was of course a huge success. It cost $4 million to make and is estimated to have taken in more than $100 million at the box offices through the world. It spawned two soundtracks, both which went to No. 1. Now there's a plan to turn it into a TV series, along the lines of *Fame* from about ten years ago. The *Dirty Dancing* tour has been such a success that already a sequel tour — called *More Dirty Dancing* tour — is in the final planning stages.

Yes, the tour is a cash-in, obviously, but thankfully the show's producers worked to give it a life of its own. It replaces the screen close-up glamour with a greater stress on the dancing and the Safe Sex physical movements. The stress is more on movement, excitement, sweat and colour.

It doesn't pretend to make some kind of artistic statement. It aims mostly at those fans who've seen the movie half a dozen times, mooned over the stars, daydreamed about the plot taking place in their own boring lives, wear the T-shirts and have the huge posters hanging up in their bedroom.

So far overseas, the tour has made the expected financial killing when it wound through America and Europe over the last few months.

In various parts of the world, the stars are different but the show is the same.

The house lights dim and the band — heavy on brass and percussion — sers the mood with a longish uptempo set. It loosens up the crowd. Then dancers fill the stage, the only props are a large lightweight looking bridge and huge backdrops from the film. The dancers are indeed "dirty" — brightly '60s type tarty costumes which hug their bodies and stress their curvy movements. The dances are sensual, depictions of the choreographed segments of the film — Baby doing her solo shuffle on the bridge to "Wipeout", the mambo scene on "Meringue" and, best of all, "You're The One" where everybody writhes sexily around the floor. The crowd is ecstatic. Overseas there were problems when the audiences were not allowed to dance by venue security bouncers; through the Australia tour, a dance section is being put aside.

The second half of the show starts with "Johnny Castle" standing moodily on the bridge. The band croons "Where Are You Tonight" as he weeps and sniffles to think that Baby's left him.

From then on, the show is a series of songs, with Eric Carmen and Bill Medley coming out to whip out songs from the soundtrack. The Contours look like a wimpy cabaret band but turn out to be quite splendid, ripping through "Love Man", "Do You Love Me" and "In The Middle Of The Night". The crowd is duly whipped up, and the grand finale of the dancers and singers out onstage is the perfect wind-up.

It is tight and proficient, probably more professional than imaginative. No doubt for those untouched by the *Dirty Dancing* mini-phenomena, it'll be confusing, dull and a lot of fuss about nothing. But those who've seen the movie and know exactly what's going on, it makes a great deal of sense and is a guaranteed good night out.

— MARK CROMELIN

Hot Bagels'

"A-Pucker Lips Now!"

Venue: The Universal Theatre, Melbourne

A night with The Hot Bagels is a night in the girls' room. Kicking off with 'Bikini Triangle' — a calypso ditty about the problems of winter growth — the Bagels confront their audience with a range of topics.

The general theme of the evening is perhaps best summed up by a line from Lena Fiszman, who plays a Plain Jane character: "*in order to meet Prince Charming, you've got to kiss a few frogs along the way.*" Lena scores a rare quiet moment in the lively show with the wistful memory of "Still The Same Old Girl".

Anna Banana (played by Anna Fiszman) is a veteran of seven broken engagements who satisfies herself with 'Clayton lovers'. A daffy, excitable character, her finest moment is when she gets serious and leads a knock-out rendition of Aretha Franklins' "Natural Woman".

Fiszman has a terrific voice that can soar like an operatic diva. However, in the character of Anna Banana, she often squawks rather than sings. This is particularly so in the comic melodrama of "It Should Have Been Me".

Janina Tortellina (Janine De Lorenzo) once thought teenage Gino was her Prince Charming. The tale is told through a rapid medley of doo-wop rock, De Lorenzo's fingers skipping across the keyboards. Her reminiscence of family sing-alongs, however, is an example of spots where the show starts to struggle.

It is followed by another doubtful piece, Lena's rave about legumes and vegetables.

Then, just as the show is heading towards tedium, Libbi Gorr (in the vamp character of Libbi Lentelle) kicks it back into top gear with 'PMT', the AC/DC rip-off about menstruation.

The Hot Bagels have lots more on their mind apart from men, bodies, sex, condoms and one-night stands. They get together for 'Criminal Justice System', a Redgum-type look at deaths in custody, mass murders in Melbourne and other legal landmarks.

Janina gives a self-defence lesson and Libbi recites a very clever ode to Australian Rules football. Libbi also does a good routine of Catholic/Jewish jokes.

The Hot Bagels encored the show with a trademark piece of bawdiness, turning the theme of "Rawhide" into a rollicking description of some dubious sexual practices.

The opening night of *A-Pucker Lips Now!* (an awkward pun on *Apocalypse Now* of course) was an uneven mix of songs, sketches and monologues. With a five-week season, though, the Bagels have time to tighten up and deliver a sharper, snappier show. At the moment, The Hot Bagels are very warm.

— VIN MASKELL

Enseminoids/Angelica/Festa's Fanatics/Lightforce

Venue: Bell St Rock Melbourne

Bell St. Rock often has four bands on in one night: good value for acts but sometimes it's a task for punters to see out the whole night.

But on this occasion, local headbangers for Jesus, Lightforce has a high percentage of the crowd stay, but they did little to inspire with either their music or their message.

Strange thing is that the earlier part of their set held more conviction with "Searchin' For God", "Physical Needs", and "Break The Curse" communicating some impassioned faith which, when they fire, Lightforce do intelligently enough so that the listener does not feel bludgeoned with the Bible. But even taking the early spark into account, their test as performers failed, because they couldn't hold an audience's attention. It's a pity that there are very few venues around Melbourne for young musicians to gain the experience to do so.

Festa's Fanatics have gigged around Melbourne a few times, but their first gig at Bell St nearly didn't happen when their tour bus overturned near Albury, destroying all their equipment and merchandise. This band didn't let a little setback like that stop them; they pulled out all stops to turn up and play, on whatever gear they could borrow. This night, the Festas dedication shone through as usual in their powerful stage presence and a most creative yet humanistic form of punk/metal. While the messages are familiar: drugs, "The Pusher (Pushed Me Too Far)"; Big Brother, "Someone's Watching You"; and social oppression, "What Choice Do We Have", this latter song being the album title. The strong delivery is honest yet intelligent in its basic simplicity. Frontman Alfie is an imposing cross between Uncle Festa and an oak tree trunk, yet as he bounds around the stage, Alfie's energy and intensity penetrate the brain with a lasting impression that Festa's Fanatics are stronger than your average Addams. Their last songs, Sabbath's "N.I.B." and The Romantics' "What I Like About You" were nothing short of inspiring.

Angelica and **Enseminoids** had a couple of common factors in them, in that ex-Ion Drive members, Ross Percy and Don Jenkins were members of both bands. Angelica was completed by a strong drumming skill of one Jenny, with Percy handling lead guitar and vocals in a format that is in essence, a progression of Ion Drive (which the opening "Witches" reinforces).

Angelica usually suffers from a muddy mix which too often chokes out Percy's fine voice and loses the important grain of the songs. So excellent songs like "Ugly Heart" and "No Heroes" are not heard at their best. With a good sound mix, Angelica would be well worth a listen or seventy-three.

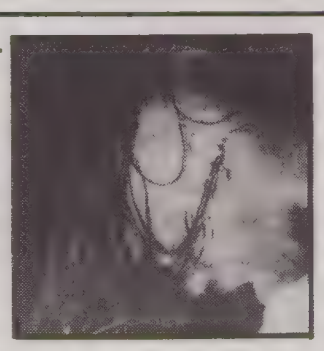
Swap Percy's guitar for bass, put Jenkins behind keyboards, bring in guitrist Mark Woolley, who by his efforts with Hobbs Angel of Death and Nothing Sacred is one of Australia's finest heavy metal axe-pickers and add Taramis' drummer Dave Browne, and this all-star cast becomes the Enseminoids. A spooky haunted-house style organ sound on which Woolley lays a surprisingly sparse guitar and a gasping thrash-vocal makes for a fascinating all-round effect. These guys don't take this band as a serious project, but despite this their lengthy pieces are brilliant, Enseminoids don't play due to its individuals giving their main bands priority, but it would probably be a well received idea if they ever recorded the likes of "Nightmare" or "Ceasefire".

— PETER DONALD

Living Colour

Venue: London, Town & Country Club

Tonight was an enlightening experience of the Darwinesque kind for one of us. The other one of us owns a cassette ("No, not a whole *record*") featuring Led Zeppelin's 'The Immigrant Song' and it was thus that one of us was able to tell the other that this was indeed the origin of the species, the lowest common denominator that motivates every rock musician who's ever bothered to learn to play their instruments.



It's just that some handle it better than others. Living Colour, classic rock chameleons, handle this handling (as it were) with various degrees of respectability.

Vernon Reid and his cronies have done everything possible to de-construct the unsavoury spectre of progressive rock. Their live repertoire has more in commmon with The Red Hot Chili Peppers than the depressing old *neeee-oww,neee* guitar bollocks that Alan Freeman tormented us with in the '70s. Cory Glover sings like a Four Top in their almost worthy 'Open Letter To A Landlord'. Vernon Reid addresses himself to decent subject matter — morality, urban decay, etc — where the patchouli-addled, matted insect life of the Old Ways would drivel endlessly on about stone circles, freedom for the Druids and taking bad drugs in the West Midlands. But . . . but . . . but . . .

. . . They are a progressive rock group. Of course, any fool could have told us that. They've also done some brilliant stuff — the Jagger-produced 'Glamour Boys', an earthquaking version of Talking Heads' 'Memories Can't Wait' which tonight sounded like the meaning of life itself. Things like that send you into an advanced state of double-think.

Glovers puts on his cawing blues voice and you arm-wrestle your subconscious into thinking that maybe Hendrix wasn't such a bad idea after all. You supsend your horror throughout the awful (it was) drum solo and hide in the toilets when Reid's axe indecently exposes itself in a wailing metal manner.

It's worth it. An hour in and they've loosened up to some lolling thrash and Metal House. "They have found that fluorescence rare . . ." quipped a stranger lying on his back. They had indeed. In spite of it all, Living Colour are a brilliant idea — especially when they do other people's songs. The ultimate showband. Look out, Valhalla. They're all coming

— MYRNA MINKOFF & DAVID QUANTICK

NEXT WEEK:

Noiseworks • Acid House • Catfish • Robert Cray Band • The Bombers • Yazz • Jimmy Page • Echo & The Bunnymen

Gig Guide

The Juke National Gig Guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings for, the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra baines on (03) 605 4228, or faxed through on (03) 670 9096. Sydney listings can be rung through to (02) 29 6271, Queensland listings can be rung through to (07) 369 8461.

N.S.W.

ADDICTIVE
2 Hills Inn
THE ALLNITERS
1 The Rocklily, 2 Canterbury Leagues Club, 3 General Bourke Hotel
APOCALYPSE
3 Hills Inn
BB STEAL
30 Revesby Roundhouse, 1 Sweethearts, 2 The Venue, 3 Sydney Cove Tavern
THE BOMBERS
2 Selinas, 4 Newcastle Workers Club
DARYL BRAITHWAITE
29 Yoogali Club, 30 Revesby Roundhouse, 1 Sweethearts, 2 The Venue, 3 Sydney Cove Tavern, 4 Ainslee Football
CELIBATE RIFLES
2 Sydney Cove Tavern
CHADS TREE
3 Harold Park Hotel, 4 Kardomah Cafe
CLICHE
2 Baulkham Hills Sports Club
THE COCKROACHES
29 Gympie Civic Centre, 30 Gossip Warehouse, Gold Cost, 2 Rooty Hill RSL, 3 Dapto Leagues Club, 4 Canterbury Leagues Club
COLOUR BLUE
30 Kardomah Cafe, 3 Craig Brewery Darling Harbour
CORGIS ON VACATION
1 Royal Hotel, Sutherland
DIRTY WHITE BOYS
2 Sheilas Tavern
DIVINYLS
29 Balina RSL, 30 Port Macquarie RSL, 1 Wyong Leagues Club, 2 Shellharbour Leagues Club, 3 Bankstown RSL, 4 Penrith Leagues Club
ENORMOUS HORNS
1 General Bourke Hotel, 2 Darling Harbour Convention Centre, 3 Bankstown Sports Club, 4 Grand Hotel
GONDWANALAND
3 Moby Dicks Surf Club, 4 Harbourside Brasserie
FUN IN ACAPULCO
2 Grand Hotel
GOLD ZEPPLIN
29, 3 Panthers
HIP HOP
30 Sheilas Tavern
JACK FLASH
29 Sheilas Tavern
JACKSON CODE
3 Harold Park Hotel, 4 Kardomah Cafe
JOHNNY DIESEL & THE INJECTORS
1 Caringbah Inn, 2, 3 Selinas, 4 Newcstle Workers Club
JUMP BACK JACK
2 Moby Dicks Surf Club
KIZUM
1 Revesby Roundhouse
LOVE AGE
3 Royal Hotel, Sutherland
MARLON BLUE
1 Royal Hotel, Sutherland
MORTAL SIN
2 Hills Inn
NEW CHRISTS
3 Royal Hotel, Sutherland
98 DEGREES
3 Harbourside Brasserie
THE RADIATORS
1 CT's Tavern, 2 Parramatta Leagues Club, 3 Hawksbury Sports
REDGUM
3 Memorial Park, The Entrance, 4 Riverwood Hotel, Sydney
REDLINE
1 Mortdale Hotel, 3 Roundabout Hotel
ROCKMELONS
29 Byron Bay Arts Factory
SHAME ON YOU
3 Sheilas Tavern
SMALL TOYS
28 Toronto Workers Club, 29 Fannys Tavern, Newcastle, 2 Castle Tavern, Newcastle, 5 Tarro Hotel
SOUL KITCHEN
1 Grand Hotel, 4 Craig Tavern
SOUL SURVIVORS
2 DiDi's
THE SUBVERTS
1 Royal Hotel, Sutherland
THE SUNDOGS
2 Shellharbour Workers Club, 3 Bankstown RSL Club
JOHN SWAN & THE WEST END BOYS
1 Banjos, Bayview Tavern, 2 Central Coast Leagues, 3 Fannys Tavern
TOKYO ROSE
1 Sheilas Tavern
TRUE STORIES
2 Rose of Australia, Newtown
UNDERDOGS
1 Castle Hill High School, 2 Panthers Leagues Club, 3 Gurryjong Hotel
WEDDINGS, PARTIES, ANYTHING
1 Hotel Manly, 2, 3 Kardomah Cafe, 4 Fannys Tavern
WILDHEART
2 Banjos, Bayview Tavern
YA YA CHORAL
3 Hills Inn
EDDIE YOUNGBLOOD
2 Stockton RSL

Victoria

AFRODISA
30 Evelyn Hotel, Fitzroy
SIG ANDERSON
1 Tudor Inn, Cheltenham
AXE 'N' SAX
2, 3, Calledonian Hotel, Hamilton
BAKER BROS
2 The Warehouse Niteclub, Sth Yarra
BEAT BOYS
2 The Underground, City
BEGGARMAN THIEF
30 Corner Hotel, Richmond, 1 Mentone Hotel, 2 Ferntree Gully Hotel, 4 The Palace
BIG DREAMERS
30 Cafe Venice, Sth Yarra, 1 The Underground, City, 2 Zanies, City, 3 Warehouse Niteclub, Sth Yarra
THE BOMBERS
29, 30 The Palace
BONNIE & CLYDE
2 Palace Hotel, Camberwell
BON VOYAGE
4 Broadford
BRITTLE LIVER BAND
2, 3 Croydon Hotel
SCOTT BUCHANAN
28, 30, 3 The Regent Hotel, City
BULL IN A CHINA SHOP
4 The Tote, Collingwood
CABARET SAUVIGNON
1 The Warehouse Niteclub, Sth Yarra
JULIAN CAIRNS
28, 29, 30, 1 The Regent Hotel, City
CARMEN SUITE
3 Village Green Hotel
MICHAEL CHARLES & HIS BAND
1 Falcons Nest, Nth Melb
THE CHILDREN
3 Lorne Pacific Hotel
CLOWNS SMILING BACKWARDS
2 Evelyn Hotel, Fitzroy
COBBERS
3 Springvale Town Hall
COOL RUNNIN'
4 Union Hotel, Windsor
CRASHMATTS
3 Wayside Inn, Sth Melb
CROX
1 Chasers
CRUCIFIXATION
2 Evelyn Hotel, Fitzroy
STEPHEN CUMMINGS LOVETOWN
1 Zanies Nitespot, 3 Old Greek Theatre
DE-ARROW
3 The Underground, City
DEKONSTRUCT
2 Heroes, Carlton
DIRTY RATS
2 Broadford, 3 The Tote, Collingwood
DOUBLE TROUBLE
1 Royal Oak Hotel, Cheltenham, 3 Dorset Gardens Hotel
JAMES EATON
2 Block Tavern, City, 3 Down Under Bar, Sth Yarra
EL COCO LOCO
29 Checkpoint Charlie, Sth Yarra
ELWOOD WATERS & THE FAR CANALS
30, 1, 2, 3 Back O' Bourke Restaurant, Nth Melb
EXPERTEASE
2 Warehouse Niteclub, Sth Yarra
FAMOUS FIVE
30 Napier Hotel, Fitzroy
FEED THE CAT
4 Warehouse Niteclub, Sth Yarra
FIDDLESTIX
3 Middle Park Hotel
MARTY FIELDS
28, 30 The Regent Hotel, City, 2 Gina's, Carlton
FIRST KIND
4 CUB Club, Collingwood
THE FISH JOHN WEST REJECT
3 Evelyn Hotel, Fitzroy
FIVE LOSE TIMMY
4 Evelyn Hotel, Fitzroy
FRONTRUNNERS
30 Nicabellas Hotel, Malvern
GET OFF THE CAT
2 The Underground, City
GET ONE FREE
2 The Warehouse Niteclub, Sth Yarra
GIMIX
30 Golfview Hotel, Geelong, 1 Forresters Arms, Oakleigh, 2 Westside Hotel, Laverton, 3 Edwards Tavern
GIRL MONSTAR
3 Music Station
GO BETWEENS
1 Chasers, 2 Provincial Hotel, Ballarat, 2 Old Greek Theatre, Richmond
GRAND FUSION
3 Hippodrome
HAPPY HATE ME NOTS
2 Prince of Wales Hotel, 3 Barwon Club Hotel, 4 Evelyn Hotel, Fitzroy
COLIN HAY ACOUSTIC
4 Botanical Hotel, Sth Yarra
COLIN HAY BAND
1 Esplanade Hotel, St. Kilda, 2 Royal Derby Hotel
JON HOLLAND
29 The Regent Hotel, City, 30 Ferntree Gully Hotel
HOT GOSSIP
4 The Underground, City
SHANE HOWARD
1 Theatre Royal, Castlemaine, 2 Ferntree Gully Hotel, 3 Post Office Hotel, Coburg, 4 Eureka Park Festival, Ballarat
HUNGRY JACKS
3 Hippodrome
STEVE HUNTER
3 Bayswater Hotel, 4 Somerville Hotel
INTOXICA
2 The Palace
JABULANI
4 Checkpoint Charlie, Sth Yarra
MAGGIE JACKSON
2 The Regent Hotel, City
JANZ
1, 3 Zanies, City
THE JETS
29 Wool Exchange, Geelong, 30 Corner Hotel, Richmond, 1 Mentone Hotel, 2 Bell St. Rock, 3 Sandown Park Hotel, 4 The Palace
JOHNNIE FAVOURITE
30 Zanies, City
JOHNNY DIESEL & THE INJECTORS
29, 30 The Palace
THE JOHNNYS
2 Music Station, 3 Broadford (arvo)
KALIMBA
3 Survival Reggae Club, Sydenham Hotel
KASBAH KIDS
2 Monash Hotel, Clayton
VIN KENNY
3 Grand Hotel, Healesville
ADRIAN KEOGH
2, 3 Dingley International Hotel, Dingley
KINGS OF THE SUN
2 Corner Hotel, Richmond, 3 The Palace (early), 3 Broadford (late)
KINGS OF THE WORLD
2 Heroes, Carlton
LADY IN A JAM
30 Tower Hotel, Hawthorn, 2 Shoppingtown Hotel, Doncaster, 2 Waltzing Matilda Hotel, Springvale
LIVING PROOF
2 Stones Tavern, Frankston, 3 Cohuna Hotel, Cohuna
GIL LONGEY
2 Dorset Gardens Hotel, Croydon
MacGUFFINS
1 Evelyn Hotel, Fitzroy
LARRY MALUMA
3 Survival Reggae Club, Sydenham Hotel
ROB MANKEY
2 Peacock Inn Hotel, Northcote
MARSHALL BROTHERS
1 Boundary Hotel, East Bentleigh
MASTERS APPRENTICES
3 Ocean Grove Hotel
MAXIMUM TORQUE
3 The Underground, City
IAN McLEAN
2 Down Under Bar, Sth Yarra
PATRICK McMAHON BAND
8 Centre Club Hotel, Morwell
THE MELODY LORDS
1 Parkview Hotel, 2 Club X, 3 Falcons Nest, 4 Central Club
METROPLAY
1 Fountain Gate Hotel, 2 Meadow Inn Hotel, Campbellfield
MARGARET MORRISON QUARTET
29 The Regent Hotel, City
IAN MOSS
30 Merton Rush Hotel, 1 Sentimental Bloke Hotel, 2 Foresters Arms Hotel, 3 Broadford, 3 The Palace (late), 4 Corner Hotel, Richmond
MUNSTER TERRACE
2 Kellys Hotel, Cranbourne
NAKED CITY
1 Star Hotel, Sth Melb, 3 Spyhold, Fitzroy, 4 Khyatts, Brighton (arvo), 4 Loaded Dog (night)
THE NAZZ
29 Edwards Tavern, 30 Grainstore Tavern, 1 Sir Henry Barklay Hotel, Heidelberg, 2 Star Hotel, Sth Melb, 3 Francis Hotel, City
NEO CLASSIQUE
2 501 Receptions, Footscray, 3 Royal Mail, City
NICK BARKER AND THE REPTILES
30 I.D.'s
NOT DROWNING WAVING
2 I.D.'s, Prahran
THE NUBILES
3 Central Club Hotel, Richmond
OBSESSION
3 Corner Hotel, Richmond
ODOLITES
4 Evelyn Hotel, Fitzroy
LISETTE PAYET
30 Dava Hotel, Mt. Martha
THE PLAYGROUND
3 Evelyn Hotel, Fitzroy
PRESSURE COOKER
1 Kirkpatricks Hotel, Mornington, 2 Bayswater Hotel
RAM BAND
1 Argo Inn, Sth Yarra
RAPUNZEL GETS DOWN
1 The Tote, Collingwood
RECENT THEFT
3 Somerville Hotel, Somerville
REDBACK
2 Bell St. Rock
ROARING JACK
1 Perseverence Hotel, 2 Middle Park Hotel, 3 Caledonian Hotel, Wonthaggi
GLENN ROBBINS
3 Golfview Hotel, Geelong
ROBERT TRIMBOLE'S HAT
2 Provincial Hotel, Ballarat
ROBIN & THE HOODS
1 Tower Hotel, Hawthorn
TIM ROBINSON
2 Mt. Dandenong Hotel, Olinda
ROCK STEADY
30 Edwards Tavern, 1 Cramers, 2 Intrepid Fox Tavern, 3 Dingley International Hotel
THE RODZ
2 Dorset Gardens Hotel
MARTY ROSE
30 The Warehouse Niteclub, Sth Yarra
ROUTE 66
30 Loaded Dog, Nth Fitzroy, 2 Roosters By The Bay, Port Melb, 3 Sir Henry Barklay Hotel, Heidelberg, 4 Star Hotel, Sth Melb (early)
ROXXON
2 Blazers, Hoppers Crossing
SCARY BILL
3 Village Green Hotel
SCURVY DOG
2 John Barleycorn Hotel
SENSATIONAL ROCKET 88'S
1 Festival Hall, 3 Broadford (arvo), 3 Great Britain Hotel (night)
SEPARATE TABLES
3 Geelong Hotel
SEVEN
3 Queens Arms Hotel, St. Kilda, 4 Punters Club, Fitzroy
BRODERICK SMITH BAND
2 Mentone Hotel, 3 Broadford, 4 Eureka Park
MARC SMITH
2 Village Bell Hotel, St. Kilda
THE SOMETIMES
28 I.D.'s, Prahran
STEALERS
30 Falcons Nest, North Melb, 1 Kilkenny Inn, City, 2 Spyhole, 3 Star Hotel, Sth Melb
STEEL HEAD
30, 2 Boundary Hotel, East Bentleigh
STRICTLY RAM
2 Riverside Inn
SUGAR AND SPICE
3 Provincial Hotel, Ballarat, 4 Brickmakers Arms Hotel, Essendon
THE SWING CLUB
3 Riverside Inn
RED SYMONS
3 Goulburn Valley Hotel
T.D.M.
1 Hippodrome, City
TEACHERS PETS
29 HJ's, 30 Central Hotel, Brighton, 1 Flite Deck, Essendon Airport, 2 Richmond Social Club, 3 Nicabellas, Malvern

The Juke National Gig Guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings for, the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra baines on (03) 605 4228, or faxed through on (03) 670 9096. Sydney listings can be rung through to (02) 29 6271, Queensland listings can be rung through to (07) 369 8461.

Gig Guide

TEA FOR THREE
28 Fawkner Hotel, Sth yarra
THIRTY THREE & A THIRD
2 Tower Hotel, Hawthorn
T.L.N.'S
2 Centre Club Hotel
THE TRIMMERS
2 Flite Deck, Essendon Airport, 3 Astradome, Traralgon
TURBO LUV NUNS
2 Centre Club Hotel, Morwell
TWENTY TWO-B-LOW
4 The Underground, City
URBAN GUERILLAS
30 Sandringham Hotel, Newtown, 1 Lansdowne Hotel
VACATION IN HARLEM
2 Esplanade Hotel, 4 Barwon Heads Hotel (arvo)
STEVE VAN
1 Southern Aurora Hotel, Dandenong
VICE VERSA
3 Tower Hotel, Hawthorn
JAMES VINCENT
2 Railway Hotel, Windsor
VORTEX
2 Hippodrome, City
WA WA NEE
30 Velvets, Bendigo, 1 Provincial Hotel, Ballarat, 3 Corner Hotel, Richmond, 4 Club X, City
WELLINGTON BOOTS
30 The Underground, City
ANDY WILLIAMS
4 Her majestys Hotel, Sth Yarra
WINTER SOLSTICE
3 Corner Hotel, Richmond
ZAH ZAH ZAH
1 The Underground, City

West. Aust.

BEST OF FRIENDS
28, 30 Sorrento Quay
BITCH'S BREW
1 Wycombe Country Club
BLACK WIDOWS
3 Beaconsfield Tavern
BOYSCHOOL
2 The Vegas
BREAKERS
1 Clover Room, 2 Rockwells
STEVE COLE
28 Boulevarde
CRY WOLF
1 Charles Hotel
DELTA TONES
30 Boulevarde
FRAMES
3 Stadium
FREEFALL
3 Warwick Hotel, 4 Raffles
FULL MEASURE
30 Southern River
ICE TIGER
2 Stadium, 3 Raffles, 4 Charles Hotel
INDUSTRIAL ROCK
1 Raffles
INSEMINATORS
1 Old Melbourne
INTRUDERS
4 Candy Store
THE JACKALS
30 Curtin University, Perth, 1 Newald Hotel, Albany, 2 Manjimup, 3 Margaret River, Settlers Tavern
JOHN HEUSSENSTAMM BAND
3 The Vegas
KOKOMO
4 Albion
LEATHERFACE
1 Old Melbourne
LOADING ZONE
30 Paddingtons
MIDNIGHT SPECIAL
30 Manning
NEVER NEVER
29 Cagneys
NO CITY LIMITS
29 Newport
PASSIONFRUIT CLUB
30 Stoned Crow
THE PUSH
30 The Brewery
RACKETT
29 Brewery
REDHOUSE
2 The Albion (Cottsloe)
THE REPORTERS
2 Beaconsfield Tavern
ROCKMELONS
30 Palladium
ROOM SERVICE
1 The Vegas
SEVAGE
4 The Vegs (arvo)
THE SKIRTS
2 The Vegas
SNAKE PEOPLE
30 Queens
SWICH
3 Warwick Hotel
TIGRESS
30 Trade Winds
X-CEPT U
2 The Raffles
ZEP BOYS
28 The Stadium

Queensland

AUSSIE MOZZIES
3 Burleigh Town Tavern, 4 Club Hotel, Waterford
BOSSANOVA KIDS
2 Centennary Tavern, 3 Calumvale Hotel (arvo)
BUNGLE BROS
4 Burleigh Town Tavern
CHANTOOZIES
29 East End Hotel, Bundaberg, 30 Flamingo Night Club, Rockhampton, 1 Paradise Niteclub, Mackay, 2 James Cook Uni, Townsville, 3, 4 Playpen International, Cairns
COCKROACHES
30 Gossips Warehouse, Gold Coast
THE COMPANY
2 Kuraby Hotel
THE CONVERTIBLES
4 St. Pauls Tavern (early)
ROBERT CRAY
30 Seagulls, Gold Coast
DIRTY OMBRES
28 La Cucaracha Club
GIRLS IN UNIFORM
30 Rockarena, Mansfield Tavern, 2 The Playroom, 4 Wintergarden
HEMI
28, 29, 30 Surfers Beer Garden
HIGH VOLTAGE
2 Grand Hotel, 3 Lake Hotel, Toowoomba, 4 Mooloolaba Hotel
KAKADU
2 Jungle Attic, Ipswich
MAIDEN VOYAGE
1 Rockarena, Mansfield Tavern, 2 Hilton International, 4 Byron Bay Services Club
MILLIONAIRES & TEDDYBEARS
2 Captain Cook Tavern
NEIGHBORHOOD UNIT
2 Waterloo Bay Hotel, 3 Calamvale Hotel, 4 Transcontinental Hotel (arvo)
1927
1 Raceview Tavern, Ipswich, 3 The Patch, 4 Captain Cook Tavern
DEAN PHILLIPS
2 Brisbane Tavern (early), 3 Alices Rock Cafe
PLANET X
30 Q.I.T. FM Club
QUICK EXIT
1 The Venue
RANSID POLE CATS
30 Q.I.T. FM Club
RAPID FIRE
2 Chevron Paradise, 3 Kuraby Hotel
ROCKMELONS
2 The Venue, 3 The Playroom, 4 Villa Noosa Hotel
SCHOOL FOR SCANDAL
30, 1, 2 Lake Hotel, Toowoomba
SOMEONE ELSE
30 The Venue
TOO MUCH FUN
30 La Cucaracha Club
UPS & DOWNS
30 Q.I.T. FM Club
WIZARDS OF OZ
29 La Cucaracha Club
ZEP BOYS
1 Benowa Tavern, 2 Rockarena, Mansfield Tavern, 3 Captain Cook Tavern, 4 Stewarts, Alexandria Headlands
Z STREET
2 Deception Bay Hotel

Tasmania

THE LOUNGE LIZARDS
2 Nightmoves, Launceston, 3 Furneaux Tavern, Flinders Island

South. Aust.

AMNESTY
2 After Dark Club
BLACK CT BONE
2 Oasis, Murray Bridge
BLACK PEARL
2 Newmarket Hotel
THE BLOKES
29 Grenfell Tavern
THE BLUES HEALERS
3 Kent Town Hotel
CIRCUS ANIMALS
1 Lennies Tavern
THE CRIKEYS
30 Lennies
DEEP TURTLE
3 Grenfell Tavern
HIGH VOLTAGE
3 Oasis, Murray Bridge
LOST TOYS
2 Maryatville Hotel, 3 After Dark Room
MOJO JIVE
2 Colonel Light Hotel
THE SWELL GUYS
3 Colonel Light Hotel

Oz CONCERT TOURS

JOHN FARNHAM
November 29, 30: Sydney Entertainment Centre
December 1, 2, 3: Sydney Entertainment Centre
December 7, 8, 9, 10: Perth Entertainment Centre
December 14, 15, 16, 17, 19, 20, 21: National Tennis Centre (Melbourne)
December 23: Launceston Silverdome

JIMMY BARNES
December 2: Melbourne Sports & Entertainment Centre
December 5: Sydney Entertainment Centre
December 8: Canberra Bruce Stadium
December 10: Adelaide Thebarton Oval
December 12: Perth Entertainment Centre
December 28: Brisbane Entertainment Centre

KINGS OF THE SUN
December 14: Melbourne Entertainment Centre
December 17: Sydney Entertainment Centre

NOISEWORKS/JOHNNY DIESEL & THE INJECTORS
January 20: Kingborough Sports Centre
January 21: Silverdome, Launceston
January 26: Festival Hall, Melbourne
January 28: Peaches & Cream Festival, Cobram
January 29: Showgrounds, Wollongong
January 31: Central Coast Leagues Club
February 3: Bruce Indoor Stadium, Canberra
February 4: Hordern Pavilion, Sydney
February 6: Newcastle Workers Club
February 9: Festival Hall, Brisbane
February 14: Apollo Stadium, Adelaide

INTERNATIONAL TOURS

THE ROBERT CRAY BAND
December 1: Festival Hall, Melbourne
December 3: Perth Entertainment Centre
December 5: Thebarton Theatre, Adelaide
December 9: Brisbane Festival Hall
December 10: Sydney Entertainment Centre

RANDY CRAWFORD
November 28, 29, 30: Melbourne Hilton Hotel
December 2, 3: Melbourne Hilton Hotel
December 7, 8, 9: Brisbane Hilton Hotel
December 12, 13, 14: The Burwood Casino, Perth
December 16: Festival Theatre, Adelaide
December 17, 19, 20, 21, 22, 23: Hilton International, Sydney

ROBERT PALMER
February 13: Melbourne Sports & Entertainment Centre
February 17: Sydney Entertainment Centre
February 21: Boondall Entertainment Centre, Brisbane
February 24: Apollo Entertainment Centre, Adelaide
February 27: Perth Entertainment Centre

B.B. KING
February 3: Sydney Entertainment Centre
February 4, 5: Seagulls Rugby Leagues Club
February 7: Canberra Theatre
February 8: Melbourne Festival Hall
February 10: Adelaide Thebarton Theatre
February 11: Perth Concert Hall

CHEAP TRICK
November 28, 29: The Palace, Melbourne.
December 2, 3: Sydney — Selinas
December 4: Newcastle Workers Club

GUNS N' ROSES
December 14: Melbourne Entertainment Centre
December 17: Sydney Entertainment Centre

FRANK SINATRA, LIZA MINNELLI, SAMMY DAVIS JNR
February 28: National Tennis Centre, Melbourne
March 1: National Tennis Centre, Melbourne
March 3, 4: Sydney Entertainment Centre

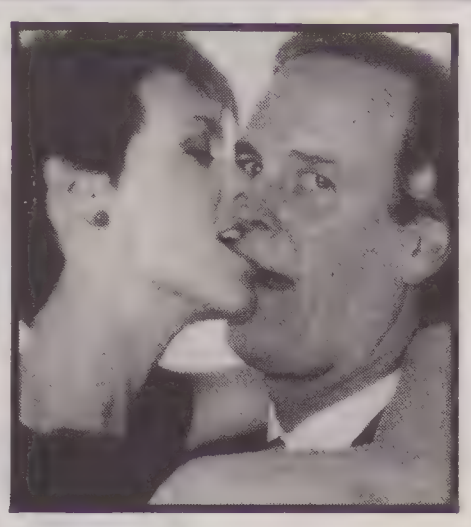
JOHN CLEESE

FROM PAGE 25

expect from you non-creative garbage. You sit there on your loathsome behinds squeezing blackheads, not caring a tinker's cuss for the struggling artist. You excrement, you whining hyporitical toadies."

This is the sort of verbal blitzkrieg which Cleese popularised in Monty Python. Some of them drifted over to *Fawlty Towers* although Basil was more the sort of inept snob who was so wound up he was constantly close to breaking point, a state of mind worsened by a continual stream of guests and tradesmen that he saw as rude and non-caring.

Cleese says that he's no student of psychiatry, and that a lot of Basil's moods and actions were instinctive, geared for laughs. Imagine his shock when, years later, he read a best-seller book on transactional analysis called *I'm OK, You're OK* and discovered that Basil had all the symptoms — everything from the tongue clicking and wringing of hands to the wagging of his index finger — of someone



who was "struck in his parent" In other words someone who hadn't matured to become his/her own person, but merely aped the way his/her parents behaved.

As Basil's creators, Cleese and Booth loved humiliating Basil as much as they could. When he plunged into one of his crisis, they'd always make sure he had two or three choices of action that could get him out of his mess. At the same time, they'd ensure he made the dumbest choice possible, which would only see him sink into more hot water.

At the end of their script writing sessions (each of the 30-minute episodes took six weeks) they'd fall about laughter at his misfortune, but also be very sorry for him.

A Fish Called Wanda employs all the humiliation tactics of *Fawlty Towers* and the black crazy humour of Monty Python. As a film it doesn't fall together flawlessly but it's still 90 minutes of good fun. The movie is basically about a gang of diamond thieves in London who start double crossing each other as soon as the robbery is over. While George the creepy gang leader (Tom Georgeson) awaits in jail to be sprung before his trial his streetwise girlfriend Wanda and her dumb secret lover Otto (Kline) try to find discover where George hid the jewels.

They figure that George might have told Archie Leach, his lawyer. So Wanda woos Archie to try and find out. In the meantime, George's loyal stuttering sidekick Ken (Palin) is brilliantly funny as he tries to kill off the little old lady who is the prosecution's star witness.

Obviously a story-line like this invites hosts of humiliations and put-downs, some of which are very funny. A Yorkshire terrier hit by a car is flattened like a bearskin rug. Otto tries to hide his stupidity by making up all kinds of "facts" — that Aristotle was Belgian, that the London Underground is a subversive political party etc — all of which Wanda naively swallows until she looks it up one day.

Early test audiences — that is, the movie's in its early stage is screened to a special audience so that the producers can test their reactions to various scenes, so they can re-shoot and change if necessary — found that they liked the idea of Archie being humiliated.

He dances about naked in a flat he's borrowed from a friend, gleefully anticipating an afternoon of hot love making, when he's surprised by the flat's estate agent and the new family which has taken over the lease. To make him talk, he's hung upside down out of a window and dumped in a vat of diesel oil.

Yet, the movie had to be re-shot when early audience indications showed that the public would not allow Ken the bumbling sidekick to be put through too much misery. Otto ties him to a chair and tortures him by eating all his pet fish (including Wanda, of the title) and stuffing fish and chips up his nose.

"I'd thought they were hilarious scenes" Cleese admits ruefully, "but the crowds were hostile. It didn't matter that Ken spends an hour trying to kill an old woman and finally runs over her dog. The audience just wouldn't accept the distress of his fish being eaten. We had to cut that scene by half."

The Wanda character was also seen as a fairly unpleasant person. So much so, that the ending had to be changed. The original had Wanda and Archie flying off in a plane together. But the audience felt she didn't deserve it, so they had to re-shoot 75 seconds of the finale six months later to the present end.

With *Wanda* out of the way, Cleese has dropped out of showbiz for about 18 months, and semi-retired to the London mansion he bought from Bryan Ferry some time ago. He says he wants to read the books on his shelves that he's had no time to, and write another book with his analyst Robyn Skinner as a follow up to his first book *Families And How To Survive Them*.

He'll also lick the wounds of the crashing of his second mariage and spend more time with his two daughters — Camilla (4) and Cynthia Caylor (17) who played his teenage daughter in *Wanda*.

His next project will be a comedy thriller, he suggests, and he wants to use the *Wanda* team although not as a sequel. He's also interested in making a movie about the idea of American scientist Norman Cousins who says that human beings can keep themselves healthy by storing only positive and happy thoughts in their minds. He claims that laughing for half an hour will change enough of your body chemistry to improve your immune system.

The next project certainly won't see him looking at the past.

Any chance of a Python reunion?

"Not as a group, no."

More *Fawlty Towers* episodes?

"No, I think Connie and I took it as far as we could take it. Each of them took six weeks to write and they were very exhausting. We did six episodes in '75 and six in '79. That's six hours altogether, which is a lot more than the 4½ hours that Shakespeare got out of Hamlet, so I think we should quit when we're ahead!"

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Drummer keyboard player & bass player
for original band with strong material. Vocal ability preferred. Professional attitude essential to promote record and video out now.
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THE Last WorD

Send your letters to The Last Word, Juke-Australia's Music Weekly, Box 628E, Melbourne, 3001.

Swede scribblings

G'day! I'm a 20 year-old Swedish girl calling for Australian penpals, male or female. I love John Farnham, Spandau Ballet and many others.

My interests are music, writing letters, Australia, animals, speedway, travelling and more. Please grab a pen and write to:

Kristina Westergren
Alviksgatan 3
61400 Soderkoping
Sweden

I'm dying to get some Australian friends. The Australian Embassy in Stockholm suggested that I write to your magazine. Thank-you. Love from Kristina.

Playing 'Toozies

This letter concerns the review you printed in your October 15 edition, concerning the Chantoozies.

I'm shocked to read that a magazine like *Juke* would print such an invalid generalisation about this band. Your magazine should be able to evaluate the standard of talent within the band and support them. I'm amazed you found the audacity to publish this kind of trash.

You jest me, surely!

Leanne Waters
Bayswater, Vic.

Trick's a treat

Congratulations to Michael Witheford on his article "The Second Coming Of Cheap Trick" *(Juke* 19/11/88). It's about time a journalist filled a couple of pages with sense, instead of 'Pretty Boy' and 'Budokan Beatles' trash.

I have followed the group since first hearing "Surrender" in 1977 and saw them play Festival Hall in October 1979. I must ask, have you ever heard the un-edited version of "Surrender"? I've yet to come across it.

It's a shame that it has taken nine years for them to make a return trip to our shores, but was well worth the wait. Regardless of what people may think, they've always been around all these years and it's high time they had some (well deserved) success in the charts, because they've worked damn hard for over 12 years. How many other groups from round 1977 are still here today and enjoying this kind of success?

If anyone is looking for a great live band, who play solid for more than two hours and also play a range of songs from their eleven albums, Cheap Trick is *the* group to see.

I've got an article, which was published in *Juke* in April, 1978, called "There's some Real Weird Looking People in Cheap Trick", by Paul Rambaldi and the parting words are:

". . . All that remains now is to find out whether Cheap Trick can rip-it-up on stage as well as they do on vinyl."

Well I can assure everyone now, they're the 'High Priests of Rhythmic Noise' and as for the critics, they can stick the nozzle of the vacuum cleaner up their left nostril.

Anyway, thanks for a great article.

Kris Devlin
Glenroy, Vic

Missing out Bros

Thank-you so much for your article on Bros (November 5), we loved it! But we would just like to point out to you that living in Perth is the worst disadvantage in the world if you're a serious Bros fan.

Not only was our chance blown, to see Bros in concert (they would not come to Perth), but we could not even enter 95% of the competitions to meet them, because by the time the magazines are on the stalls here, the closing date has long gone. This makes us feel very cut-off from the rest of Australia. Quite honestly, we don't deserve that, because we are the most loyal, wonderful, beautiful Bros fans in the whole entire universe.

Please think of us next time you have a competition.

Contemplating moving to the Eastern States.

Nicola-Jane Clayton
and Mercedes Kovacs
Perth, WA

Please let us know when we ran a competition offering readers a chance to meet Bros. We — the loyal, wonderful beautiful staff at Juke — can't remember it!

Vai a duck?

I would like to thank Byron Smith for his great interview with Steve Vai. I'm glad *someone* did it! Do you know why he only did one interview? Is it because his management would only allow him to do one?

I am also interested to know if the interview was edited at all, because if it was, I would very much appreciate a copy of the complete interview or any other information you have on Steve. I look forward to hearing from you.

Stewart Cox
Park Orchids, Vic.

In answer to your first and second question, we do not know why Vai granted only one interview. We can only assume it's because he wanted to appear in Australia's best rock magazine . . . no other reason could be provided by his record company or management and I wasn't asking too many questions! In answer to your second question, the interview was run in full and included most of the information we have available on the tricky picker! Thanks for your letter.

— BS

Steve Vai has been around David Lee Cock too long! Your recent two part "interview" was trivial, predictable and full of dishonesty.

Vai's insecurity and Roth's hurt, when Billy Sheehan stopped addressing him as 'Sir', resulted in Sheehan's firing.

Much worse, Vai isn't allowed to tell the public about his Alcatrazz LP, *Disturbing The Peace* (1985), and how defective and corrupt label/management personnel prevented any people from hearing it. (Juke clearly included). If you can score a copy, it's worth the effort.

The combination of Steve's brilliant, progressive guitar and Graham Bonnet's excellent, aggressive vocals, make *Disturbing The Peace* an astonishing, forceful and a killer record.

It certainly kicks the body fluid out of Roth's sterile pop albums.

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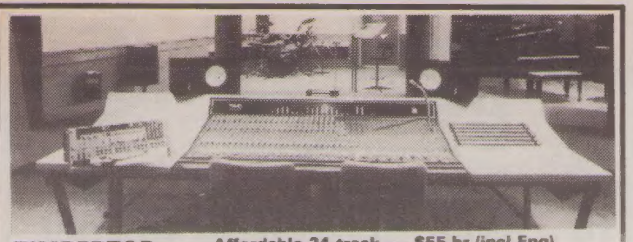

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